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A GUIDE

TO THE KNOWLEDGE OF

POTTERY, PORCELAIN,

AND OTHER OBJECTS OF VERTU.

COMPRISING

AN ILLUSTRATED CATALOGUE

OF THE

BERNAL COLLECTION

OF

WORKS OF ART,

WITH THE PRICES AT WHICH THEY WERE SOLD BY AUCTION,
AND THE NAMES OF THE PRESENT POSSESSORS.

TO WHICH ARE ADDED

An Introductory Essay on Pottery and Porcelain,

AND

AN ENGRAVED LIST OF MARKS AND MONOGRAMS.

BY

HENRY G. BOHN.

NUMEROUS WOOD ENGRAVINGS.

LONDON:
H. G. BOHN, YORK STREET, COVENT GARDEN.
1857.

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PREFACE.

The present Manual has arisen from accidental circumstances. At the sale of the late Mr. Bernal's extraordinary collection, the numerous and expensive woodcuts which embellished the Auction Catalogue, became mine for a mere trifle. Upon this it occurred to me, that an illustrated volume, comprising the entire Catalogue, with the prices, and the purchasers' or rather present possessors' names, and such incidental remarks and additions as might suggest themselves, would be an acceptable service to amateurs and collectors;—and those whom I consulted thought the same. I therefore took immediate measures for accomplishing this object, but other and more pressing avocations so continuously engrossed most of my disposable time, that its completion has been sadly retarded.

In the interim I had been invited by the Rev. Harry Dupuis of Richmond, in common with many of the neighbouring gentry, to take part in a projected Exhibition of works of Art and Science, connected with a series of educational lectures, —a movement in the path of social progress so consonant to my own views and feelings, that I joined in it most cordially. The Exhibition, which was held in a very large and lofty school-room, presented a rich assortment of objects of vertu

and natural history, and reflected great credit upon the taste, industry, and perseverance of the several gentlemen who collected and gratuitously conducted it.

My contributions were principally Porcelain, Enamels, and Glass, of which I have long had a small but very fair collection. Others contributed Pictures, Carvings, Sculpture, Indian Antiquities, Goldsmiths' Work, Minerals, Geological Specimens, Insects, Stuffed Birds—indeed whatever was likely to amuse or instruct.

The Lectures were based upon the objects exhibited.—Professor Owen illustrated *Palæontology* and *Zoology;* Mr. Ravenshaw, *Mineralogy;* Mr. Wm. Chapman, *Historic Portraits;* others gave experiments in *Chemistry*, *Electricity*, *Hydraulics*, and *Photography;* and I made my début on *Pottery and Porcelain.* A request to repeat my Lecture led me to prepare it with increased attention, and I now present it to the public in its amended form, as a convenient introduction to the present volume.

The few additional notes interspersed through the Catalogue, some within brackets denoting the painters on porcelain, are either by myself, Mr. Thomas Woods, the intelligent assistant of Messrs. Christie and Manson, or Mr. Burn, who has read the sheets with me through the press.

The Appendix of Monograms, which I deem the great feature of the volume, will, I hope, be found as useful and complete as anything of the kind yet produced. In the class Majolica the list might have been much enlarged; but without more positive information than we yet have respecting many unlocated marks, the collector would have derived little or no advantage from further additions. Some of the finest and most valuable specimens have no marks at all, while some that would rank well accord-

ing to the mark, are of little value. A *Xanto* plate, marked and dated, may vary in value from five to a hundred guineas, while an unmarked plate, about which there is not the least positive information, may be worth even more than the larger sum.

In constructing this Appendix I have been mainly indebted to the valuable works of Messrs. Brongniart and Riocreux, especially their splendid volume, the "Musée Ceramique," from which I have copied all the monograms, with scarcely any variation. I am also indebted to that magnificent and well-executed work "*Les Arts au Moyen Age; par Du Sommerard,*" which every lover of the fine arts, that can afford it, should procure. The *brochure* of Passeri, on Majolica, as edited by Mons. Delange, has afforded me many additional marks, and some useful information. Labarte's "Arts of the Middle Ages;" Mr. Robinson's Descriptive Catalogue of the Soulages Collection; the Catalogues of the Museum of Practical Geology, by Sir Henry de la Beche, Mr. Trenham Reeks, and Mr. Robert Hunt; and the Manchester Catalogues; have all supplied something: and last, not least, Mr. Marryat's pleasing volume, of which a new and much improved edition has just been published under the care of his sister, Mrs. Palliser.

HENRY G. BOHN.

TWICKENHAM,
July 1, 1857.

MR. PLANCHÉ'S NOTICE

AS PREFIXED TO THE SALE CATALOGUE.

I HAVE been requested to write a few introductory lines to this Catalogue, and feel it is one of the greatest compliments that could have been paid to me. Nothing I can say would enhance the value of such a collection, and I cannot therefore look on the request in any other light than that of a delicate mode of conferring upon me the privilege of publicly expressing the respect and regard which I have for nearly thirty years entertained for the kind friend, whose sudden and unexpected loss I so deeply deplore.

Distinguished amongst English Antiquaries by the perfection of his taste, as well as the extent of his knowledge, the difficulty of imposing upon him was increased by the necessity of the fabrication being fine enough in form, colour, or workmanship, to rival the masterpiece it simulated: to be, in fact, itself a gem of art, which it would not *pay* to produce as a relic of antiquity. Mr. BERNAL could be tempted by nothing that was inferior. Even his Pictures, though avowedly not selected for their value as paintings, but for their illustration of costume, have probably, taken as a whole, more merit in them than any similar collection in Europe. I am not presuming to offer this as my own opinion; I but echo that which I have so often heard from the lips of men considered the highest authorities in such matters, both amateurs and dealers.

With the treasures thus garnered up, it would be an honour to any antiquary to have his name in any way associated; and I can only repeat that mine has no claim to such a distinction, unless it be that I yield to none in regret for the departed, and in sympathy for his bereaved family.

J. R. PLANCHÉ.

January, 1855.

AN

ILLUSTRATED LECTURE

ON

POTTERY AND PORCELAIN,

DELIVERED AT

RICHMOND, JULY 15TH AND 28TH, 1856,

ON OCCASION OF THE LOCAL EXHIBITION.

POTTERY must have been known to the world almost from the beginning of time, first as sunburnt or *baked vessels of clay*, called by the Italians, *Terra Cotta;* then as *glazed and enamelled or vitrified ware*, called *terra invitriata;* and lastly, as *modelled or painted vessels*, such as Etruscan vases, urns, &c.; and there are abundant records, as well in sacred as profane history, of its existence in every variety of form many centuries before the Christian era.

In the catacombs of Thebes, which are proved to be nearly four thousand years old, a series of drawings has been discovered, exhibiting the Potter's art as then practised, by which it appears that the clay was kneaded with the feet, worked at the wheel, baked in a cylindrical oven, and lastly painted. And judging by the completeness of all the appliances, this must have been an advanced stage of the art. The ancient potters took rank with the highest class of artists, and their praises are sung or said by many of the Greek and Roman classics.

The earliest specimen of *unglazed ware* in the present collection is an elegantly formed *Roman Vase* of reddish brown earth; but there are many earlier and finer in the British Museum.

Of glazed and enamelled ware, you see before you some Egyptian figures, rings, and beads, and several Etruscan vases.

Egyptian figures, rings, and beads of blue enamelled ware are of great antiquity, and are found in the tombs of Egypt; the largest of the rings here has intagliated hieroglyphics on its face, and is presumed to be a signet-ring. One of the little Egyptian figures is the god *Isis;* the other is the celebrated deity *Thoth,* the type of nearly all the best gifts to man, and the supposed inventor of writing.

The exquisite finish and fine colour of these examples of enamelled pottery shew that the art was more perfect in the age of the Pharaohs than it has been at some intermediate periods.

Etruscan Ware, or as the earlier manufacture is now more learnedly called, *Italo-Greek pottery,* is traced back with certainty to five hundred years before the Christian era, at which period Phidias and other celebrated artists furnished designs for the potters; and if we may give credit to Herodotus, in his account of the pottery of Samos, it existed even ten centuries before Christ. The present examples will suffice to shew the character of the ware.

One specimen, a jug in the form of a negro slave's head, is remarkable for its curious and uncommon character, and for its lustrous black glaze, which is called *Thericlean,* because supposed to have been invented by *Thericles* of Corinth. But it is more remarkable for its ferruginous reticulated work, meant to represent hair, though more like a nutmeg-grater. By the side of it is another negro slave's head, with the same kind of reticulated work for hair, unglazed, and of great age. The Etruscan vase beyond them is interesting for the tasteful elegance of its form, and the spirited painting of the chimæra and dancing figures which cover it. The last to which I shall call your attention is an example of the simplest form—the ground of a yellowish *red,* and the figures in glazed *black* with *white* touches, which three colours are those principally used by the ancient potters. The white having always been put on after the vessel was baked and glazed, would not incorporate, and therefore easily wore off, so that scarcely any of the Etruscan vases are perfect in the white parts. The colours, however, though often damaged by abrasion, seem never to have faded, for those vases which have been well kept are as vivid as if they were the work of modern times.

Beyond this, it may be sufficient to say that every country

had pottery of more or less perfection from very early periods—*Babylon, Armenia, Arabia, Scandinavia, the Celtic tribes, South America, Mexico,* and especially *China,* which claims for this art the highest antiquity—and examples of most may be seen in the British Museum, the India House, the Geological Museum, Marlborough House, and other collections.

GLASS followed Pottery, and was likewise in use long before the commencement of the Christian era. *Pliny* tells us that in very remote times it was accidentally discovered by some Phœnicians, who supporting their kettle on two blocks of native soda over a strong fire on the banks of the river Beus, produced transparent streams of an unknown liquid, which proved to be glass.* We know, at any rate, that the first glass makers were in Phœnicia and Egypt. Pliny praises the glass-makers of Sidon, and Herodotus and Theophrastus record the wonders of the glass houses of Tyre.

The specimens of *Greek and Roman glass* before you illustrate the perfection to which vitrifaction had been brought more than two thousand years ago. For lightness, colour, and form, they could not be surpassed by all the science of the present day. The small, light, ultramarine-blue bottle, decorated in three opaque colours, is an *Amphora,* of Greek workmanship, and being quite perfect, is of considerable value.

The knowledge which the ancients had of vitrifaction would naturally lead to the discovery of the enamel required for Porcelain; and there is reason to believe that it was made in the East, especially in China, at a very early period. The transition from glass to Porcelain is well illustrated in the small Roman Vase of white opaque glass before you. It is so entirely dotted with colour, yellow, red, and blue, that it has all the appearance of Porcelain.

The Middle ages did not, as far as we now know, add anything to the progress of the Ceramic art, although Venice, long before the fifteenth century, had achieved wonders in glass-work, and other countries excelled in enamelling, especially BYZANTIUM from the fourth to the thirteenth century,† and LIMOGES from the tenth to the sixteenth, and later. Of Byzantine work there is no specimen here, and of Limoges it

* Pliny's Natural History (Bohn), vol. vi. p. 379.

† See p. 129, &c. of the present Catalogue.

will be more convenient to speak in another section. I will, therefore, make a great jump to *Luca della Robbia*, a Ceramic artist of the fourteenth century, of great and deserved fame.

LUCA DELLA ROBBIA studied under *Leonardo*, a skilful goldsmith of Florence, about the middle of the fourteenth century. Finding his genius for design cramped by the slow process of working in metal, he devoted himself first to *sculpture* in stone, and then to *modelling* in clay or wax, as being more easily manipulated. His first productions were in a whitish clay, without glaze, and proclaim the powers of the master. After many experiments, he succeeded in discovering *an opaque, white, highly lustrous enamel*, which gave to his clay forms the polish of glass, and the durability of marble. His subjects were mostly figures or bas-reliefs, adapted to the decoration of churches and palaces. He soon added colours, principally *yellow, blue, green, and violet*, upon *white grounds*.

His brothers and their descendants continued to work in the same style. One of them, Girolamo, was called to France to decorate the so-called *Château de Madrid*, the palace of Francis I. in the Bois de Boulogne, nicknamed the *Château de Faience*. In the French Revolution this was recklessly demolished, and the beautiful decorations of Della Robbia fayence, which had cost upwards of £15,000, crushed to atoms, and made into cement.

As terra cotta and enamelled sculpture continued to be made by Luca della Robbia and his descendants for upwards of a century and a half, specimens of the later periods are not of very great rarity; but it is difficult to authenticate any of the first period, indeed they are scarcely be met with out of Italy. Many of the churches and old buildings of Florence are still decorated with bas-relief figures of the Della Robbia school, and some of them are not unlikely to be by the founder himself. I have here, as a specimen of the ware, a broken but bold example of coloured fruits, which may or may not have escaped from the wreck of the Château de Faience; and I have also a small group of figures of Raphelesque beauty not unlikely to be by one of the Della Robbias; but the parts which are unglazed have, I suspect, been sand-papered and coloured afresh,—not an uncommon practice with Italian artists.

MAJOLICA, or as it is variously called *Faenza, Gubbio, Umbrian,* or *Raphael Ware,* is a beautiful enamelled earthenware of the end of the fifteenth and early part of the sixteenth century. Its original title of Majolica is supposed to have been derived from *Majorca,* because it much resembles, and was, perhaps, founded on the Moorish pottery and enamelled dishes brought from Majorca by the Pisans in the twelfth century, and afterwards by the other trading cities along the coast.

The Spanish Moors were, no doubt, far advanced in the manufacture of decorative pottery, as we see by their painted tiles and magnificent *vase in the Alhambra;* and during the whole of the Italian Majolica period they still continued to supply Europe with their beautiful works.

Their iridescent or metallic lustre plates, of the fourteenth and fifteenth century, certainly have very much the character of the early Italian Majolica, and the patterns in both are often purely Alhambraic. An early and fine enamelled plate of Moresque pattern will show the character of the Majolica manufacture, and a so-called Hispano-Arab Majolica plate will show the Italian version of it.

Although it seems very likely that the term Majolica was derived from Majorca, there is no evidence that it was so called among writers earlier than Scaliger,* who wrote in 1557, and Ferrari,† who lived in the next century. It appears at first to have been called FAENZA, where it was principally made or exported. This want of positive testimony permits me to propound a theory which may at least amuse. I assume that the term may have arisen from the family of MAIOLI, (called *Maggioli*) of Ferrara, who, at the end of the fifteenth and beginning of the sixteenth century, were promoters of the fine arts, and distinguished for taste and vertu. Aldus, then at Venice, printed for Lorenzo Maioli in 1497; and some of the finest specimens of Italian binding, between 1500 and 1530, bear the inscription "*Maioli et amicorum,*" and are called *Maioli bindings.* These are now as valuable as Majolica dishes.

Majolica appears to have been first made at *Faenza* and

* In his "Exercitationes Exoticæ," first published at Paris in 1557.
† In his "Origines Linguæ Italicæ," Padua, 1676.

Pesaro, then at *Gubbio*, and afterwards at *Urbino*, the birth-place of Raphael, *Perugia*, *Ferrara*, *Monte-lupo*, *Naples*, and other places in Italy. It is said that Raphael furnished patterns for this ware, and even painted some of it: but there is no positive evidence; and as he died in 1520, and the best specimens of art, as regards drawing, are after rather than before his death, it has by many been thought improbable. Indeed, *Guidobaldo, Duke of Urbino from* 1538 *to* 1574, the great patron of Majolica, is known to have begun collecting Raphael's sketches several years after that painter's decease, for the purpose of decorating pottery. Previously, Andrea Mantegna, Marc Antonio, and the early masters of the Bolognese School, whose works had become familiar by engravings, were the type of nearly all the early Majolica paintings. After this period, the designs become more *Raphelesque*,—an evidence of which is in an Urbino plate before you, dated 1538. But the best specimen here of Majolica is a plate painted by FRA XANTO, of Urbino, in 1539, the second year of Guidobaldo's rule. It is very fine and very perfect, and has the ruby metallic lustre, or iridescence, which is a distinguishing feature in this ware, and the peculiar characteristic of the works of MAESTRO GIORGIO, one of the most esteemed of the early Ceramic artists. The subject of the painting is an incident in the life of the tyrant Dionysius. One of his flatterers, Damocles, in admiration of the tyrant's wealth and power, pronounced him the happiest man on earth; on which Dionysius prevailed on him to undertake a season of royalty, and test the happiness which a sovereign is supposed to enjoy.

You see here the so-called feast of Damocles, where a sword is suspended over his head by a single hair, as a symbol of the dangers to which a king is exposed. The costume, the furniture of the table, and other incidentals of the tableau, give the plate an interest independent of its technical merits.*

At Mr. Bernal's sale, was a plate supposed to represent Raphael and Fornarina, in the studio of an artist, employed in painting a piece of Majolica. The general impression seemed to be that it was painted by Raphael himself, or at least during his life-time; and under that fiction, it sold for

* Now at Manchester, till October, 1857.

£120, but it was evidently painted long after Raphael's death. The plate, however, is one of great beauty, and of considerable value as a work of art.*

During all the great Majolica period, and even to the end of the century, it was the fashion for lovers to present their mistresses, or their betrothed, with small ornamental pieces, called *Amatoriæ*—generally plates, dishes, or vases—adorned with the portrait and christian name of their favoured fair. They are for the most part more interesting for costume than the beauty of the lady. The plates before you—one early, the other late—are good specimens of this class.

The artistic character of Majolica declined, and almost ceased, before the end of the sixteenth century, but was revived in the next century, at *Naples*. Of this late, or Neapolitan ware, the present jug and plate are good examples. The colour, as you will see, is thinner and colder than the earlier specimens, and the drawing more correct. A very similar jug, but bolder and more vivid in its colouring, is supposed to be of the manufacture of MONTE-LUPO.

In the meantime, the taste for Majolica had spread to other countries, particularly to France, in the reign of Francis the First, no doubt introduced by Katharine de Medicis, daughter of the Duke of Urbino, who had married the king's son, afterwards Henry II., in 1533. This kind of enamelled earthenware, then termed Fayence (supposed from Faenza, the great emporium of Pottery), was in full perfection when Henry II. ascended the throne in 1547, and so continued till his death in 1558. The exquisite manufacture of this latter period is now distinguished as the *Faience de Henri et Diane*, and is of extraordinary value. This may well excuse my not having any to show you.

Some French antiquaries, it may be here observed, claim a greater age for the French term Fayence, and insist that it is derived from *Fayence*, an obscure town in France, where there is said to have been a Pottery long before it existed at *Faenza*, in Italy.

The Fayence, now called NEVERS, was, it should appear, manufactured during these early periods, but came to no perfection till *Louis Gonzaga*, kinsman of Katharine de Medicis,

* Now at the Manchester Exhibition.

succeeded to the Dukedom of Nevers, in 1565, and imported artists from Italy. It was at first of fine Italian character, similar to Majolica, but in time degenerated to very ordinary *Fayence*, such as you see before you, which is a piece in the two characteristic colours of this ware, blue and orange.

PALISSY, that is, the Fayence or enamelled Pottery which passes under his name, was made in France, about the middle of the sixteenth century. The discoverer was Bernard Palissy, a man of humble birth, and almost without education, but extremely ingenious, and a most persevering enthusiast. His history is a romance.

From a low condition he became a land surveyor, acquired a taste for experimental chemistry, and taught himself painting by copying the works of the great masters; and being one day struck with the beauty of a piece of enamelled pottery, valued at a high price, set about discovering the secret of its composition. In making experiments during several years, he exhausted every means in pursuit of his object,—spent all the money he could earn or borrow—burnt his tables, chairs, and other furniture, and even some of his flooring, to provide fuel for his furnace,—and reduced his wife and family to the last stage of distress. At length, however, in 1550, after between fifteen and sixteen years of experiment, he succeeded in discovering the composition of various enamels, and was patronized by all the great. But, in 1562, the year of the massacre of the Huguenots at Vassy, fresh troubles beset him, for he was a firm Protestant, and the edicts against the Protestants, followed by the massacre of St. Bartholomew in 1572, exposed him to continual danger and persecution. And though he escaped these for a time by royal protection in the Tuilleries, where many of his best works were produced, he could not, some years later (1576), escape the leaguers, who kept him in prison till his death, which took place in 1589.

The Fayence of *Palissy* is very peculiar, always, as far as I have observed it, in relief and colours, and generally copied from subjects near at hand, especially fish, frogs, lizards, shells, and plants, found in the vicinity of Paris. The principal specimen here is a fountain of exquisite workmanship—one of those pieces which he called *Rustique figuline*. It is ornamented with shells, fish, and reptiles, of the Seine, less gorgeous, but more painter-like than any other specimen I

have yet seen.* The other specimens are: a plate, covered with good-humoured faces, or masks, exactly like one in Mr. Bernal's collection; and one perforated like a sieve, and beautifully decorated with masks and flowers, especially the little daisy called *Marguerite*, which he is supposed to have adopted as his mark in compliment to Marguerite de Navarre, his Protestant protectress. Perforated work either in pottery or porcelain is always of difficult workmanship, and bespeaks the artist.

Next follows, as far as my specimens help me, the Pottery of Germany, Flanders, and England. The oldest here is a *Cologne Jug*, dated 1615. The earliest dated vessels of this kind of enamelled pottery yet known are about 1540; but there is printed evidence that the ware was made much earlier. German hard pottery or stone ware was made at the beginning of the sixteenth century; the specimen here is not dated, but probably about 1560, and, I think, of Nurenberg manufacture. The polychromatic enamels, and the correct drawing, show a high state of the art.

The fine large Turkey, a soup tureen and cover, which figures at a distance, is a specimen of ROUEN FAIENCE,† or, as it used to be called, French Delft, and not unlikely to be one of those pieces of table service which Louis XIV. substituted for his silver plate, when in 1714 he heroically sent it all to the mint to defray the expenses of the war.

The DELFT specimen before you is of the seventeenth century, and of Japanese character, as was most of the Dutch pottery for many years. It was by means of the Dutch that England was principally supplied with the porcelain of China and Japan; and as the supply was long unequal to the demand, they were led to imitation, in which they were very expert. The Delft manufacturers were in the habit of painting the common white ware with brilliant colours and passing it off as Chinese, but these pieces are now easily detected.

There are some remarkably fine specimens of Delft in our public and private collections; and this ware cannot but be interesting to an Englishman, as being, so to say, the parent of our native pottery.

We have no authentic records of *English pottery* till late in

* Now at Manchester. † Now at Manchester.

the reign of *Elizabeth*, although there is no doubt that it was manufactured in various parts of this country during the Roman period, and very early in Staffordshire. There is a jug, dated 1594, in the Museum of Economic Geology, and several early pieces in the British Museum, but the most interesting relic of that period—the Elizabethan—is the Shakspeare Jug, of the date of 1603. Some think that even this was made in Flanders, or at least by Dutch or German workmen.*

Our domestic vessels and utensils had previously been either gold, silver, electrum, or some other metal, or earthen ware supplied from abroad. When the workers in metal found that their trade was damaged by the extensive introduction of earthenware from the Low Countries, it is supposed they would apply their moulds to the purposes of pottery—hence the metallic forms of some of the early pieces. Here is an instance of English ware, which has all the appearance of being cast in a goldsmith's mould.

After the age of Elizabeth, at different periods, there were several attempts at enamelled stone ware in England, especially at *Fulham*, about 1640; Lambeth, in 1680; and Staffordshire, in 1700; but little of a positive character is known of these early English manufactures, nor were they of any consequence till the time of Wedgwood.

WEDGWOOD deserves especial notice. His career began about 1760, and continued till 1795, when he died. The son of a poor potter, at Burslem, his education was of the most moderate kind. But he fought through adverse circumstances with as much endurance as Palissy himself, and by extraordinary energy and a diligent study of his art, succeeded in placing himself at the head of European manufacturers. His early or cream-coloured ware was honoured with the patronage of Queen Charlotte, and thence called *Queen's Ware;* afterwards, when he succeeded in giving to pottery the varied colours and brilliant glaze of porcelain, all the varieties of his manufacture bore his own name, which was stamped upon it. He employed *Flaxman*, among other dis-

* It is now pretty well ascertained, from certain peculiarities of the ware and form, that this famous Shakespeare jug is about a century later than its hitherto accredited date. There have been a great many facsimiles made of it at the potteries, which have found purchasers at about £3 3*s*. each.

tinguished artists, for his designs; and his *earthenware cameos* were so much esteemed, that they ranked in value with the choicest productions of Dresden and Sèvres. The specimens before you illustrate his best period. The *Vase* is covered with beautiful designs of Flaxman-like character, the *Cameos* are gems of minute workmanship. Wedgwood's enthusiasm for his art was such, that he bid as far as a thousand pounds for the *Portland Vase* when it was offered for sale; and though he did not obtain it, he got permission to copy it; and not being allowed to mould from it, lest it should sustain injury, he paid Mr. Webber four hundred pounds for making a model.* He then published fifty copies, at fifty guineas each, by subscription.†

This celebrated Vase, which, as every one knows, was broken, a few years ago, in the British Museum, by a mad fanatic, is composed of two layers of vitrified paste or glass, one white, the other blue; so perfect an imitation of an onyx cameo, that it was long regarded as a natural production. It was discovered about the middle of the tenth century, and is said to be many centuries earlier, and of *Greek* workmanship. Till it came into the possession of the Duchess of Portland, it was known to Europe as the *Barberini* Vase.

Enamels form a direct link between Pottery and Porcelain, it will therefore be convenient to introduce the mention of them here. For early Byzantine examples, I must refer you to the British Museum, where there is a valuable collection. *Limoges*, of which there are several specimens before you, is a painted enamel on copper, generally of great beauty, which prevailed universally as an article of decoration till gradually superseded by the introduction of the higher classes of faience and porcelain. It attained its greatest perfection in the sixteenth century, and went entirely out in the seventeenth. The examples before you illustrate several different qualities and periods. The earliest are two beautifully-wrought classical miniatures —Themistocles and Cleomenes—in rich colours and gold, probably by *Leonard Limousin*, about 1535. The next is a cup,

* This statement is on the authority of Wedgwood's contemporary, Mr. Parkes, the chemist.

† It is asserted by some that he did not finish off and complete half the intended number, and that only those marked at the bottom in pencilled figures are what were actually delivered to subscribers.

carved out of a solid piece of agate, and mounted on a stem of Limoges, in the time of Francis I., formerly the property of Mr. Beckford, of Fonthill. Near it is a cup, with ornaments in relief, and Roman portraits in colours, by *J. Laudin*, one of the most prolific of the Limoges artists. The two other cups, with mythological and hunting subjects, are of a later date, and, it should seem, in the decadence of the art.

The Limoges picture in chiaro-scuro touched with gold, is copied from Albert Durer's celebrated engraving of "Christ with Martha and Mary," and is probably about 1550, and the artist *Raymond*. The other picture in rich colours — "Christ on the Mount"—and which, for an enamel, is of rather a large size—is in the manner of Lucas Cranach, and preserves all the treatment of the early German School. Like the preceding, it is unmarked, but may be guessed at near 1550. The last is a small plate, probably by *Jean Courtois*, similar in general character to the well-known plates of the Months, of which there were several in Mr. Bernal's collection.* The subject is "Abraham offering up his son Isaac," in black and white, or chiaro-scuro, tinted with red and gold, and surrounded by an arabesque border; the back is ornamented with a female bust, and likewise surrounded by arabesques.

It is not my intention to descant upon enamels, but rather to confine myself more immediately to pottery and porcelain; but while I am on the subject, I cannot help calling your attention to a CHINESE ENAMEL—a bottle and stand of exquisite workmanship,—of a class called *cloisonné*, and probably of the twelfth century; and also to a beautiful enamel from Horace Walpole's collection—the Countess of Conway—by *Zincke*, a Germano-English artist, who has never been surpassed; and lastly, to some fine miniatures, chiefly of the Court of Charles the Second, by both the elder and younger *Henry Bone*.

We will now turn to PORCELAIN, and begin with CHINA, in which kingdom it no doubt originated.

Porcelain is an intermediate substance between pottery and glass, more translucent than the one, more opaque than the other, and presumed to be of Chinese origin; either before,

* See Nos. 1467—1470, and 1490, at pp. 153—160 of present Catalogue.

or in the beginning of the Christian Era. Be this as it may, there is evidence of its use in the fifth century; and in the beginning of the fourteenth, the famous *porcelain Tower of Nankin* was built, three hundred and thirty feet high, and is still standing. It consists of nine stories of enamelled bricks or tiles, in five colours, white, red, blue, green, and brown. Indeed, the Chinese would probably have built our Crystal Palace in porcelain had it been projected at Nankin.

Chinese porcelain did not come fully into Europe till the sixteenth century, when it was brought first by the *Portuguese*, and then by the *Dutch* and *Italian* traders. The term porcelain is supposed to be derived from the Portuguese word *porcellana*, which originally signified a little pig, then a cowrie shell, from the similarity of its shape to the back of a pig, and afterwards a porcelain cup. Dr. Johnson whimsically derives the term from "*pour cent années*," from a notion to which I shall presently allude. In England it was at first called *Gonbron*, because at that settlement in the Persian Gulf the East India Company used to exchange for it with the Chinese.

The Chinese kept their manufacture a great secret, and pretended it was made of egg-shells, sea-shells, and other matters, mixed in given proportions and buried for eighty or a hundred years (that is, *pour cent années*); and for two centuries Europe, led astray perhaps by these fictions, endeavoured in vain to discover the composition of their white transparent paste.

Every nation seems to have attached great value to Chinese porcelain, and justly, for we are told that their fine specimens were made with so much care, that out of two hundred pieces they would sometimes destroy a hundred and ninety-nine as not sufficiently perfect.

It is recorded by Sir Thomas Roe, in 1615, that the Great Mogul had one of his attendants of rank whipped for breaking a cup, and then sent him to China, at his own expense, to buy another.

You have before you a specimen of the so called *egg-shell china*, a cup and saucer, which is extremely thin and transparent; but it is not *necessarily* so thin, as you see by the enamelled plate painted with birds, which is likewise egg-shell. The other specimens are an early vase, with raised flowers,

not very unlike Dresden work, and a little monster teapot with chimæra for the handle and spout; also a citron-yellow cup of very pure colour. This yellow porcelain was exclusively made for imperial use, and its export prohibited. Mr. Beckford had some of these yellow cups and saucers, which at his sale produced so much excitement among collectors, and sold for such extravagant prices, that it was nick-named the yellow fever. The Chinese attach great value to their *crackle*, which, though it looks like damaged glaze, is produced by art; also to their *ruby colour*, their *sea-green* and their *turquoise blue*. A specimen of the latter, a *josse* or *kylin*, from Mr. Bernal's sale,* supposed to be five or six hundred years old, will show you the perfection to which the Chinese had brought this favourite colour, which, though successfully imitated at Sèvres, and only at Sèvres, has never been surpassed.

I will not dwell longer on the porcelain of the Chinese, which would require a volume for its history, save to mention their ingenuity. The sea-green cup in my hand is called the *Cup of Tantalus*, and by the French "*Surprise hydraulique*." If you merely fill it to the shoulder of the blue Chinaman within, it will hold water, but add another drop, and it all runs out; this is accomplished by means of a concealed syphon. They have many other hydraulic and scientific ingenuities in porcelain, which may be seen in some of our museums.

JAPANESE PORCELAIN has much similarity to that of China, and existed at almost as remote a period. The paste is generally more brilliant, the glaze tinged with blue, and the ornamentation simpler and bolder, often in relief. The favourite colours of the Japanese are yellow, blue, and red, and they excel in perforated work.

The Portuguese were the first to bring it into Europe, early in the sixteenth century, and were themselves in the next century driven out of Japan by meddling, through their missionaries, with the ware, getting legends of saints substituted for the native patterns. Some of the specimens, now regarded as the most curious and interesting, are those in which the Jesuits have covertly introduced the cross, or some other emblem of Christianity. The yellow holy water vessels before

* See No. 12 of the Catalogue.

you must have been of the Jesuits' period, as they belong to Catholic worship.

The first European manufactory of true porcelain was at Meissen, near DRESDEN, in the beginning of the eighteenth century. John Frederick Böttcher, an apothecary's assistant at Berlin, being suspected of alchemy, had been obliged to fly his native country to avoid prosecution, and took refuge in Dresden. Here the king, after questioning him closely as to his knowledge of the art of making gold, placed him in the royal laboratory under *Tschirnhous*, who was then engaged in searching for an universal medicine. Böttcher, in the course of his experiments, unexpectedly produced a composition which assumed many of the characteristics of oriental porcelain. The king, perceiving the importance of the discovery, immediately transferred him to the Castle of Albrechtsberg, at Meissen, and afterwards, with his companion workmen, under an escort of cavalry, to the fortress of Königstein, where he continued his experiments. In 1707, having obtained the confidence of the king, he returned to Dresden, where he pursued his experiments with great vigour and eventual success. His first productions were only a kind of semi-porcelain, or *red stone ware*;* but in 1709, he succeeded in producing *white porcelain*, which, though it at first bent and cracked in the fire, was brought to perfection in 1715. This is generally admitted to have been the *first European discovery of porcelain*, and its quality has never been exceeded.

Böttcher was so devoted to his object, that on making some great experiment, he is said to have sat up five days and nights watching the furnace.

How he composed his artificial paste is not now known; but the *natural paste*, or *kaolin*, which he afterwards so successfully used, was discovered by accident. A rich ironmaster, named Schnorr, in riding over his estate, found that his horse's feet continually stuck fast in some soft and perfectly white earth. Hair powder being at that time a great object of commerce, it occurred to him that it might be made of this earth, and experience justified his discernment. This powder soon becoming an article of general use in Saxony, fell into the hands of Böttcher, who perceiving, by its weight, that it must be an earth, tried it in the fire, and found, to his great

* See present Catalogue, p. 3.

joy, that it was the very material he wanted, that is, *true kaolin*. Upon this, by order of the king, it was carried to the manufactory in sealed barrels, by persons sworn to secrecy, and its exportation strictly prohibited. Indeed, everything connected with the Dresden manufactory was carried on with a degree of secrecy that in the present day would seem quite ridiculous: the workmen were bound by the most solemn oaths, and were confined within a castle, having all the character of a fortress, which they were never allowed to leave, and into which no stranger was permitted to enter. "Be secret until Death," was the motto hung up in every department.

The specimens of Dresden before you are of three different periods: *of the first, or Bötteher ware*, a red or jasper-coloured teapot, with Chinese figures in colour and gold; of *the middle period*, some shaped cups and saucers, and a sucrier and cover, of very fine paste, beautifully painted with Watteau subjects;* and of the late, or what is called the *Marcolini period*, a cup, cover, and stand, the latter with a guard in the centre of it; the colour is gros-blue, and the designs after Angelica Kauffman.

The Dresden mark is, and for more than a century always has been, *two electoral swords crossed*, so that the Dresden of the present day can only be distinguished from the original by a practised eye.

Notwithstanding all the vigilance of the Elector of Saxony and his gens-d'armes, one of the workmen, named Stöbzel, escaped about or just before Böttcher's death, which took place in 1719, and he got safely to Vienna.

The importance of porcelain, as an article of commerce, was so strongly recognised by the German princes, that he was received with open arms. Thus arose, in 1720, the great manufactory of VIENNA, which has since produced some wonderful specimens of workmanship, especially in gilding, but the paste is not equal to Dresden. The specimens here are a cup, cover, and saucer, painted in classical taste, a plate in raised gold work of most perfect workmanship, and a plate richly painted within a raised gold border, subject, "The Education of Cato."

The Vienna mark is *a shield with the arms of Austria.*

The secret having got to Vienna, could not easily be con-

* Now at Manchester.

cealed; and as every state regarded it as scarcely second to gold mines, it transpired by degrees in a great many directions, notwithstanding the continued precautions of the Elector of Saxony, and the jealousy with which each successive possessor endeavoured to keep it from spreading. As workmen increased they dispersed, and before the middle of the century arose the manufactories of *Höchst*, in Mayence; *Fürstenberg*, in Brunswick; *Frankenthal*, in the Palatinate; *Nymphenburg*, in Bavaria; *Baden*, *Ludwigsburg*, and *Berlin*. The men who possessed the secret continually changed masters as opportunities offered, and among these was especially one *Ringler*, who seems always to have been open to the best bidder.

At all these places some very fine specimens were occasionally produced. *Höchst* is famous for its statuettes and for the violet-red and deep blue colours of its porcelain of the early period, but the paste is not quite equal to Dresden. *Fürstenberg* comes very close to Dresden, but, excepting some few instances, is inferior to it both in paste and painting. *Frankenthal*, often called "*Carl Theodor*," because for a long period under his patronage, produced very good porcelain, but nothing equal to Dresden, though conducted by Hanung, through whom and his son hard paste was introduced at Sèvres. *Ludwigsburg*, better known as *Kronenburg*, is often of high quality, the figures well modelled, and the paintings executed with artistic excellence. Drawings in bistre were a favourite decoration. The paste was imported from France, and the best German artists employed. The figures and plateau before you I think confirm my character of it.

Passing *Nymphenburg*, *Baden*, and other early manufactures of hard paste, of which there are no specimens here, I come to BERLIN, which is second only to Dresden, and in some instances quite equal to it. The Berlin factory was founded in 1751, by means of a merchant who bought the secret from some Höchst workmen. During the Seven Years' War, 1756–1763, Frederic the Great, alive to the importance of what was becoming a staple article of commerce, transported, by force, all the best Dresden artists to his own capital, Berlin, where they continued and settled, to the great damage for a time of the parent establishment. The plates before you are of different periods, early and late, and beautifully painted; the cup and saucer, ornamented with views of Berlin

and Potsdam, is part of a service presented to the Duke of York by the King of Prussia, nearly half a century ago.

The Berlin mark is a *sceptre*.

We now come to what may be called the great period of *soft paste*, which begins with CHELSEA. Though a factory existed there in the reign of Queen Anne, it does not appear to have produced anything but ordinary ware till some time after the Hanoverian accession, and did not reach perfection till about 1750, when, under the direction of a foreigner named Spremont, the Duke of Cumberland, son of George I., then about thirty years old, took the manufactory under his especial protection, and is said to have provided funds for it. A year or two before his death, which took place in 1765, the director Spremont retired, which circumstance, added to the influx of foreign porcelain, ruined the establishment, and the models and workmen were transferred to Derby. During its zenith, the porcelain made there was of singular beauty, especially the Vases, now worth fabulous prices. A set of seven were lately sold at three thousand pounds.—But Chelsea was never cheap; for we are told by Horace Walpole, that even in 1763, a service made for the Duke of Mecklenburgh cost twelve hundred pounds at the factory.

The paste of Chelsea porcelain is extremely soft, and will not bear tampering with by a second firing. The predominant colours are deep blue, often a little wavy, claret red, canary yellow, and sea green, with rich and solid gilding; and the ornaments are generally birds, especially peacocks. The cup and saucer before you, and the Shepherd and Shepherdess, are examples of the best period. The vases—one set with landscapes, the other of Oriental character—are probably a little earlier. Excepting the last, they all bear the usual Chelsea mark—an anchor in red or gold.

BOW CHINA, produced at rather a considerable establishment at *Stratford-le-Bow*, is about coeval with that of Chelsea, and ceased about the same time, or rather before. Its ordinary ware is of so much the same character, as scarcely to be distinguishable when neither are marked. It is generally shaped and tastefully embossed, sometimes with a *bee* modelled or painted in a conspicuous part, but the usual mark is a triangle. I never heard of any highly wrought and expensive vases such as there are of Chelsea; the finest known

specimen is perhaps a painted bowl in the British Museum, which is accompanied by a curious account of the factory. The only specimen here is a shaped tea-pot and stand, ornamented with raised tulip leaves in colours, marked at the bottom with triangles in a circle. The paste is very white, and in general quite as good as Chelsea.

Next follows the so-called CHELSEA-DERBY. The models, and most of the workmen, having, as I have just said, been transferred from Chelsea to this factory, it produced, after 1765, some very fine porcelain, but never anything quite equal to the best specimens of its predecessor; and the paste, though fine, is somewhat less transparent. This factory, now long discontinued, was in full operation in 1777, as we learn from Dr. Johnson, who says that the china was beautiful, but as dear as silver. The bright blue vases and the flesh-coloured candelabra figures are of this manufacture, and have the usual mark of a D crossed by an anchor.

We now come to Worcester, the most important in a mercantile sense of all the English manufactories of porcelain, whether soft or hard. The factory was established in 1751 by Dr. Wall, a physician, well skilled in chemistry, who had successfully employed himself in researches and experiments towards the improvement of porcelain. To him is attributed the first idea of transferring printed patterns to porcelain, an invention of very considerable importance. At first an imitation of the Nankin blue and white ware, as well as of the Japan, both then very popular in this country, were the principal articles of manufacture; but very soon the *Sèvres* and *Dresden* patterns, especially the bleu-de-roi and salmon-scale grounds of the former, and the birds, flowers, and insects of the latter, were successfully copied. The paste, even of the first and best periods, distinguished as *Old Worcester*, is not quite so fine as Chelsea, although I think quite equal to the generality of Derby, and it possessed the advantage of keeping its colour in use, without cracking in the glaze. No porcelain before or since has ever been more deservedly popular.

These works passed in 1783 to Mr. Flight, afterwards Flight and Barr; in 1839 to Messrs Chamberlain, and in 1850 to Messrs. Kerr and Binns, who now conduct them with great spirit. The specimens here are a small sugar vase

and cover, of old Worcester, of which the paste and gilding are worthy of Chelsea; a flower vase on stand, signed *Flight, Barr, and Barr,* charmingly painted with passion flowers, on a light blue ground, and for which I remember being asked five guineas more than thirty years ago; a teapot and stand, with the arms and supporters of Nelson, part of a service made for him by Messrs. Chamberlain in 1802, when the freedom of the city was conferred upon him; and a cup and saucer of extremely thin or *egg-shell* china, the sample of a tea service recently made by Messrs. Kerr and Binns for Her Majesty.

I have no specimens of the many other English manufactories, past and present, and no time to consider them, but I cannot conclude this section without a tribute to Messrs. Minton of Stoke, several of whose beautiful productions are exhibited here by an immediate neighbour. Their decorative porcelain, as here seen in plates and vases, and their imitations of Majolica and Palissy, are quite equal, if not superior to, anything that can now be produced at Sèvres, while they are infinitely cheaper; and their Parian figures, a manufacture, I believe, of their own creation, are unrivalled for skilful workmanship and grace. The elaborate and highly wrought figures and vases in *bisquit,* in the same group, are, I am told, not by Mr. Minton, but by *Messrs. Alcock,* who excel in this department.

Those who would know more of our present English manufacturers, must consult the Jury reports of the Exhibition of 1851.*

This concludes my rapid sketch of the 'pâte tendre' of England, and I now turn to that of France, beginning with Sèvres, the most renowned of all.

SÈVRES.

This beautiful porcelain originated at St. Cloud, where an artist named *Morin,* after more than twenty-five years of ex-

* I have lately been told that among the present manufacturers, Messrs. Rose, of Coalbrookdale, hold a distinguished position for their *fine porcelain,* and especially for their clever imitations of Sèvres and Dresden. Their principal agents are Messrs. Danells, of Bond Street.

periment, succeeded in discovering an artificial soft paste. In 1735, a runaway carried the secret to CHANTILLY; and in 1740, it was conveyed in like fashion to VINCENNES. It was not, however, till several years later, that it arrived at perfection, and not till 1753, when Louis XV. took a share in the establishment, that its recognised date commenced. Three years after this, the factory became too small for its extending operations, and was removed to *Sèvres*.

The extraordinary perfection to which this porcelain arrived, is especially attributable to the patronage of *Madame de Pompadour*, who, from 1744 to 1764, was the strenuous supporter of all the elegant arts.

The '*pâte tendre*' manufacture, however, was limited to the use of the wealthy, and never became a staple article of commerce, as the difficulty of its composition, and the loss sustained by its liability to fall in the process of firing, made it of slow produce, and very expensive. The true porcelain, or hard paste, such as was used by the Chinese, and had recently been discovered at Dresden, still remained unknown at Sèvres, in defiance of the unremitting researches made to discover the secret. In 1761, G. A. Hanung, son of the founder of the Frankenthal factory, sold them the secret; but it was comparatively useless, for want of the white earth called *Kaolin*, which had not been found in France, notwithstanding the diligent enquiries of scientific men.

Chance led to its discovery in 1768. A poor woman, named Darnet, the wife of a surgeon at St. Yrieix, near Limoges, found some unctuous earth in a ravine, which she thought might be used as a cheap substitute for soap. On showing it to her husband, who was aware of the enquiries made for a porcelain earth, he took it to a neighbouring chemist, through whose means it was proved to be the true *Kaolin*. This led to the hard paste manufacture at Sèvres, which, from 1769 to the present time, has been on a very extensive scale, and given employment to thousands all over the kingdom.

The woman who discovered it was, in 1825, still living, and in poverty, unable to return home for want of means. She applied to Mons. Brongniart, then the superintendent of Sèvres, upon whose recommendation Louis XVIII., on being made acquainted with her miserable condition, granted her a pension from the civil list.

Notwithstanding this important discovery of true *Kaolin*, soft paste continued to be used, for the higher objects of art, till 1804, as the artists found they could not produce such brilliant effects in glaze and colouring on hard paste as were yielded by the softer material.

The value of Sèvres consists in its creamy and pearly softness, the beauty of its painting, and the depth of its glaze; and these qualities are only united in great perfection in the *pâte tendre* of the early period. I have, however, seen some specimens of 'hard paste,' which, as works of art in respect to painting, could not be surpassed.

All descriptions of old Sèvres are now collected with eagerness, and sell for high prices; but 'pieces de luxe,' which are generally painted by the best artists on grounds of 'bleu de roi,' 'gros bleu,' 'turquoise,' 'Rose Dubarry,' 'jonquille' (a canary yellow), 'vert-pré' (a bright green), or 'oeil de perdrix' (partridge-eye), sell at auctions for sums almost fabulous. At Mr. Bernal's sale, a pair of Rose Dubarry Vases (No. 469) sold for £1942 10*s.*; a pair of turquoise Vases (No. 470) for £1417 10*s.*; a single bleu de roi Vase (599) for £871 10*s.*; a single green Vase, with a painting after Greuze (No. 597), for £388 10*s.*; a cup and saucer (No. 451), painted by Morin, for £160; and a jewelled cup and saucer (No. 571), was thought cheap at £80. And since Mr. Bernal's sale, this kind of property has increased in price rather than diminished.

The specimens before you, though not of this extravagant character, are fine, and illustrate the different periods and qualities. The earliest is a cup "bleu du roi," of the Vincennes period, being marked B, which stands for 1754. The next is a sucrier and cover of 'gros-bleu,' which is of a deeper shade than 'bleu de roi,' marked M, that is 1764; the third is a cup of turquoise colour, painted in medallions, and well gilt, marked P, which is 1768, the year before the use of hard paste; the fourth is a 'Rose Dubarry' cup and cover of soft paste, ornamented with a miniature worthy of Greuze, but without any mark beyond the double L, but probably about 1780.

The others are cups or plates, of different periods and colours, mostly of soft paste; but there are several of hard paste so beautifully painted that, as works of art, seem to me quite

as interesting. The large plaque (20 inches by 14) in a gilt frame, which looks like an enamel, is a copy of a very fine picture by Karl du Jardin, formerly in the Louvre. It is said to have been executed at Sèvres during the Napoleon period, for a Russian nobleman, at an agreed price of 3500 francs.

While the establishment at Sèvres was progressing, manufactories of soft paste porcelain arose in several other parts of France, of which CHANTILLY and TOURNAY, both represented here by good specimens, were among the best, and are occasionally very fine. Omitting the many hard paste manufactories of this period, I will say a few words of ITALY and SPAIN, and then conclude.

CAPO DI MONTE is undoubtedly the most beautiful of Italian porcelain. What is recognised under this name is always, I believe, moulded in high relief, and the best quality richly coloured and gilt. The earlier manufacture is less brilliant than the later, both in paste and colouring, but all are very valuable. Owing to the large prices which some specimens produced at Lady Blessington's sale—a cream ewer twenty-six guineas*—an inundation of forgeries has come in from the neighbourhood of Naples; so that it requires great caution not to be cheated. My specimens are two plaques, one green, the other white, of the Cæsars, and a cup and saucer.

DOCCIA, in the neighbourhood of Florence, had a manufactory of porcelain, but hard, a few years before Capo di Monte. It is now one of the largest in Europe, employing, it is said, upwards of 2000 persons. Its early productions are not equal, either in paste or treatment, to those of the present century. The cup and saucer before you, tastefully painted in medallions, and bearing Florentine arms, is a favourable specimen of this manufacture.†

VENICE had a manufactory which produced a fine enamelled *pottery*, called in England "Venus Purselayne," long before the cities we have just mentioned, and appears also to have made *porcelain* at an early period. We know that our Chelsea factory was originally carried on by glass-workers from Venice, and there is so much similarity between the best periods of Venetian and Chelsea porcelain, that it seems very probable the same workmen were concerned, which is further confirmed by

* Even higher prices were realised at Mr. Bernal's sale. See p. 36.

† Now at the Manchester Exhibition.

both having adopted an anchor as the factory mark. The beautiful plate before you,* though distinctly marked with the Venetian anchor, is so exactly like Chelsea, both in paste and decoration, that it might easily be mistaken for it.

I have nothing more to say of Italy; and of SPAIN can merely refer to the factory taken from *Capo di Monte* in 1759 by Charles III., and transferred to BUEN RETIRO, a Royal palace near Madrid. This porcelain, which is very much like Capo di Monte, is extremely rare and beautiful. There are no specimens here, and very few anywhere, it being extremely rare.

And here I must conclude with a short quotation from that sprightly letter-writer, Lady Mary Wortley Montague.

"Old china is below nobody's taste, since it has been the Duke of Argyll's, whose understanding has never been doubted either by his friends or enemies."

* Now at the Manchester Exhibition.

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CATALOGUE

OF THE

COLLECTION OF WORKS OF ART

FORMED BY THE LATE

RALPH BERNAL, ESQ.

FIRST DAY'S SALE.

ON MONDAY, MARCH 5, 1855.

ORIENTAL PORCELAIN.

1 A very curious plate, pencilled with oriental characters in gold, alternately with red lines. 3*l.* 10*s.* *Marlborough House.*

2 A plate, with openwork border and female figures. 1*l.* 8*s.* *Waters.*

3 One, with a subject of figures. 15*s.* *W. Twopenny, Esq.*

4 A cup, cover, and stand, green, with flowers, the ground slightly indented. 2*l.* 2*s.* *Waters.*

5 A plate, pink, with circular ornaments, crimson. 2*l.* 12*s.* 6*d.* *Marlborough House.*

6 A basin, with leaves of flowers, the outside light brown, with flowers and birds. 2*l.* 10*s.* *Van Cuyck.*

7 A very rare cup and cover, deep blue, covered inside and out with honeysuckle branches, turquoise. 17*l.* 6*s.* 6*d.* *C. S. Bale, Esq.*

This was a very uncommon specimen.

8 A small basin, deep blue, richly enamelled with flowers. 1*l.* 2*s.* *J. Dunlop, Esq.*

9 Another, with flowers in compartments, on red and green ground. 1*l.* 2*s.* *The same.*

10 A beautiful white basin, with flowers of delicate buff colour, mounted with a rim of silver gilt. 4*l.* 15*s.* *C. S. Bale, Esq.*

11 A basin, with birds and foliage, in gold and colours. 2*l.* 6*s.* *J. Bethell, Esq.*

12 A pair of figures of Josses, in arbours, turquoise, mounted with or-moulu nozzles for lights. 15*l.* *C. Mills, Esq.*

13 A basin, cover, and stand, light blue, with flowers in small circles, the surface slightly indented. 2*l.* 14*s.* *Chaffers.*

14 A basin, cover, and stand, of old japan, with flowers on red ground: mounted, with rims and handle of silver. 4*l.* 15*s.* *Rainey.*

15 An oviform bottle, with chrysanthemums and birds, a blue lizard on the neck, mounted, with plinth, handles, and top of or-moulu—11 in. high. 8*l.* *Marlborough House.*

16 A small blue vase, mounted, with plinth, handles, and rim of or-moulu—10 in. high. 8*l.* 5*s.* *F. L. Popham, Esq.*

17 A beautiful vase, red ground, with Chinese figures in medallions, and butterflies above: mounted, with goat's head handles and festoons beneath, plinth and top of or-moulu—13 in. high. 15*l.* *J. Dunlop, Esq.*

18 A pair of vases, blue, with white chrysanthemums and foliage pencilled with dark blue and brown, mounted, with mask handles and festoons, plinths and lips of or-moulu—9 in. high. 16*l.* 10*s.* *Annoot and Gale.*

19 A very curious tall jug, with red dragon handle and crimson spout, the surface covered with crimson and white flowers, enamelled on yellow ground—15½ in. high. 12*l.* 5*s.* *J. Dunlop, Esq.*

20 A flat vase and cover, with chrysanthemums on white waved ground: mounted, with stem and rim of ormoulu—9 in. diameter. 26*l.* *Miss Talbot.*

This and the following were of very rare quality.

21 The companion. 26*l.* 5*s.* *The same.*

22 A pair of globular vessels, with handles and spouts of fine old japan, with figures delicately pencilled with gold, and chrysanthemums raised. 8*l.* 5*s.* *J. Dunlop, Esq.*

23 A plate, with a Chinese lady at work, red and black border; and one, with flowers on a scroll. 3*l.* 10*s.* *Marlborough House.*

24 A dish, with birds and flowers, and white flowers raised on the border. 1*l.* 15*s.* *The same.*

25 A scalloped dish, with water birds and flowers on yellow border, turquoise outside; and a richly enamelled japan plate. 4*l.* 5*s.* *The same.*

DRESDEN.

EARLY BÖTTCHER WARE.

26 A pair of cups and saucers, red, with Chinese figures on the exterior, and a shield of arms inside. 4*l.* 10*s.* *Marlborough House.*

27 A coffee-pot; a sucrier and cover; and a cup and saucer, deep chocolate, with figures and arabesques in gold. 11*l.* 6*s.* *The same.*

28 A square red teapot, with Chinese flowers, raised; a tea canister, with cypher and figures in silver on chocolate ground; and a cup, of white, with figures and animals, raised. 4*l.* 7*s.* *The same.*

29 A globular coffee-pot, with figures and flowers in silver on deep chocolate ground. 2*l.* 17*s.* 6*d.* *Earl of Craven.*

30 A coffee-pot, with shields of arms—similar. 2*l.* 12*s.* *Henry Christy, Esq.*

31 A globular jug, with shield of arms and Chinese figures in silver, on deep crimson ground. 2*l.* 10*s.* *J. Bowker, Esq.*

32 A globular teapot, in imitation of black and gold japan, with beautifully chased silver mountings. 16*l.* *S. Addington, Esq.*

DRESDEN.

33 A cup, cover, and saucer, deep blue, with subjects of Belisarius and Calisto. 4*l.* *R. Kell, Esq.*

34 A cup, gros bleu, with cupids; and three saucers, gros bleu, pencilled with gold. 2*l.* 17*s.* *P. B. Purnell, Esq.*

35 A Sêvres plate, with Cupid. 1*l.* 15*s.* *Southam.*

36 A pair of small octagonal cups and saucers, sea-green ground, with landscapes. 5*l.* 15*s.* *Sir H. H. Campbell.*

37 A beautiful coffee-pot, cover, and stand; and a basin, tea-caddy, and cup and saucer, scalloped, with conversations of figures after Watteau, and flowers on yellow ground. 55*l.* *Annoot and Gale.*

38 A coffee-pot and cover; and a basin and cover, pale crimson ground, with landscape and figures. 8*l.* 8*s.* *Marlborough House.*

39 A large coffee-pot — nearly similar. 5*l.* 15*s.* 6*d.* *The same.*

40 A scalloped teacup and coffee-cup, with saucers, painted with seaports and military scenes, yellow ground. 6*l.* *J. Bethell, Esq.*

41 A pair of cups and saucers, with seaports, and arms of a Saxon count. 12*l.* 5*s.* *J. Dunn Gardner, Esq.*

42 A cup and saucer, with landscapes and figures, yellow ground. 3*l.* 15*s.* *S. Addington, Esq.*

43 A two-handled cup, cover, and stand, yellow, with eight small landscapes and figures. 8*l.* 12*s.* *The same.*

44 A chocolate pot and cover; a hot-milk pot, cover, and stand; and a cup and saucer, à la reine, blue scale ground, with musical conversations after Watteau. 23*l.* *Attenborough.*

45 A small oval compotiere, cover, and stand, crimson scale ground with exotic birds. 9*l.* 9*s.* *Marlborough House.*

46 A coffee-cup and saucer, chocolate ground, with minute figures. 4*l.* 4*s.* *S. Addington, Esq.*

47 An ewer and cover, sea-green, with eight landscape and river scenes. 7*l.* 2*s.* 6*d.* *Redfern.*

48 A small coffee-pot, painted with views. 6*l.* 10*s.* *Van Cuyck.*

49 A plate, green ground pencilled with gold, and five river scenes. 3*l.* 10*s.* *The same.*

50 A PAIR OF SMALL SCEAUX, scalloped, each with eight small subjects of figures, and silver-gilt handles. 40*l.* *Attenborough.*

These beautiful specimens were purchased by Mr. Bernal of the late Mr. Baldock for 6*l.* The above price is not more than their present value.

51 A coffee-pot and cover, with vines and grapes, raised, in colours and gold. 10*l.* 10*s.* *Marlborough House.*

52 A plate, deep blue border, with cupids in bistre. 2*l.* 10*s.* *Waters.*

53 Another, with light blue openwork edge, with a review in the environs of Dresden. 4*l.* *S. Zimmerman.*

54 Another, deep blue, with Cupid holding a pallette and a wreath. 1*l.* 12*s.* *Weston.*

55 A fruit sucrier and cover, green, with figures champêtre. 11*l.* 15*s.* *S. Adding ton, Esq.*

56 A pair of beautiful scalloped cups and saucers, with figures after Watteau, and flowers on gold ground. 28*l.* *P. B. Purnell, Esq.*

57 Two cups and saucers—nearly similar. 21*l.* *Sir Anth. de Rothschild.*

58 A pair of cups and saucers, with flowers on gold ground. 6*l.* 6*s.* *Durlacher.*

59 A pair—nearly similar. 7*l.* *The same.*

60 A pair of scalloped cups and saucers, with seaports and buildings. 5*l.* *S. Zimmerman.*

61 A pair of scalloped trays and cups, with seaports. 6*l.* 10*s.* *Van Cuyck.*

62 A pair of scalloped cups and saucers, with peasants. 4*l.* 14*s.* 6*d.* *Waters.*

63 A cup and saucer, with raised frieze of figures, in imitation of gems. 11*l.* *Marlborough House.*
Purchased by Mr. Bernal for thirty shillings.

64 A cup, cover, and saucer, with views in Dresden. 4*l.* 5*s.* *J. C. Carruthers, Esq.*

65 Another, with medallion portraits of Angelica Kauffmann and Ariadne on the saucer. 8*l.* *Marlborough House.*

66 Another, with a lady and children in landscapes. 5*l.* 5*s.* *The same.*

67 A cup and saucer, deep blue, with bouquets of flowers. 2*l.* 5*s.* *The same.*

68 Another, small, with figures after Watteau; and a scalloped ditto, with minute figures. 11*l.* *The same.*

69 Two cups and saucers, sea-green, with seaports. 3*l.* 10*s.* *H. L. Wickham, Esq.*

70 A cup and saucer, with figures on the Elbe, gold ground. 3*l.* 10*s.* *Attenborough.*

71 One, deep blue, with Neptune, Hippomenes, and Atalanta. 8*l.* *The same.*

72 A cup and saucer, scalloped, crimson, with flowers encrusted in imitation of oriental. 1*l.* 18*s.* *Rainey.*

73 Another, with landscapes and figures, yellow ground. 2*l.* 5*s.* *Attenborough.*

74 A pair, with Chinese figures and leaves raised, 1739. 5*l.* 10*s.* *Rainey.*

75 One, sea-green, with Chinese figures. 3*l.* 10*s.* *Marlborough House.*

76 A beautiful cup, cover, and stand, by Carl Theodore, crimson, with medallions of cupids. 10*l.* 10*s.* *S. Addington, Esq.*

77 Another, with domestic poultry. 3*l.* 3*s.* *Attenborough.*

78 A cup and saucer, pink, with seaports. 3*l.* 10*s.* *Haines.*

79 One, small—nearly similar. 1*l.* 15*s.* *Rainey.*

80 Another, deep blue, with river scenes. 3*l.* 17*s.* *Burgess.*

81 One, with deep blue, with landscapes and figures. 5*l.* *J. B. Stanhope, M.P.*

82 One, with green border and cupids, in pink. 2*l.* 7*s.* *Waters.*

83 A dejeuné, with blue scale borders, and figures after Watteau; consisting of teapot, coffee-pot, and two cups and saucers. 17*l.* 15*s.* *Nathan.*

84 A teapot, crimson, with conversations after Watteau. 5*l.* 5*s.* *Lord St. Leonards.*

85 An ecuelle, cover, and stand, crimson, with subjects after Watteau, and twisted vegetable stalk handles. 10*l.* 10*s.* *Attenborough.*

86 A small square plateau, with five river scenes, and gold borders (faulty and rivetted). 2*l.* 5*s.* *Marlborough House.*

87 A BEAUTIFUL OVAL TWO-HANDLED PLATEAU, gros bleu, with five compositions of architecture and figures. 16*l.* *The same.*

88 A MAGNIFICENT OVAL PLATEAU, deep blue, with cupids holding a shield, inscribed, and doves and wreaths in the borders. 10*l.* 10*s.* *D. Falcke.*

89 A PAIR OF SUPERB OVIFORM VASES, the ground encrusted with forget-me-nots, each with two conversations after Watteau, on gold ground, surrounded by raised flowers, mounted with or-moulu in the best taste. 99*l.* 15*s.* *Sir Anth. de Rothschild.*

90 An ecuelle, cover, and stand, the ground encrusted with may-flowers, with two military scenes and shields of arms, surmounted by a female bust. 19*l.* 10*s.* *Attenborough.*

91 A beautiful egg-shaped scalloped vase, with two conversations after Watteau, and flowers on gold ground, on three feet, with flowers raised, mounted with silver gilt. 42*l.* *Sigismund Rucker, Esq.*

This piece was the perfection of the Dresden manufacture.

SÈVRES.

92 A cup and saucer, with blue ribbon border, and roses in compartments. 5*l.* 5*s.* *C. De Vœux, Esq.*

93 One, apple green, with exotic birds in compartments. 7*l.* 17*s.* 6*d.* *Owen.*

94 One, gros bleu and green, with cupids. 17*l.* 17*s.* *Sir H. H. Campbell.*

95 One, green and rose du Barri, painted with exotic birds. 13*l.* *D. Falcke.*

96 One, green, with bouquets of flowers, in compartments. 9*l.* 9*s.* *Sir H. H. Campbell.*

97 One, green, with Venus chastising Cupid, and a dog, in a landscape. 26*l.* 5*s.* *W. Goding, Esq.*

98 One, with two children, and a trophy of the vintage, [painted by Leguay]. 22*l.* 1*s.* *S. H. Sutherland, Esq.*

99 One, green and rose du Barri, with bouquets of flowers. 8*l.* 10*s.* *Sir H. H. Campbell.*

100 One, green, with two subjects of figures and merchandise after Lingelbach, [painted by Chabry and Merault]. 55*l.* *S. Addington, Esq.*

101 One, green, with exotic birds and flowers. 6*l.* *Morant.*

102 One, green, with small flowers in compartments. 7*l.* 17*s.* 6*d.* *Marlborough House.*

103 One, rose du Barri and green, with exotic birds. 9*l.* 10*s.* *Sir H. H. Campbell.*

104 One, gros bleu and green, with cupids. 18*l.* 7*s.* 6*d.* *King.*

105 One, gros bleu and green, with children after Boucher, [painted by Veillard]. 27*l.* 6*s.* *Sir H. H. Campbell.*

106 One, green, with baskets of fruits, [painted by Chulot]. 7*l.* 17*s.* 6*d.* *Annoot and Gale.*

107 One, apple green, with two subjects of cupids. 19*l.* *S. H. Sutherland, Esq.*

108 One, turquoise, with exotic birds. 9*l.* 9*s.* *M. T. Smith, M.P.*

109 One, green, with flowers. 7*l.* *J. B. Stanhope, M.P.*

110 A small cup, cover, and stand, rose du Barri and green, with festoons of flowers. 10*l.* 10*s.* *Marlborough House.*

111 A small two-handled cup, with alternate stripes of green, and wreaths of flowers. 2*l.* 10*s.* *Morant.*

112 A BEAUTIFUL ECUELLE, COVER, AND STAND, gros bleu, exquisitely painted with six subjects of cupids, [by Chabry, 1771.] 125*l.* *Marlborough House.*

113 A VERY FINE EWER, AND OVAL DISH, gros bleu, with four baskets of flowers in compartments, mounted with silver gilt. 58*l.* 16*s.* *J. B. Stanhope, M.P.*

114 An ecuelle, cover, and stand, gros bleu, with baskets of flowers in six compartments. 22*l.* 1*s.* *The same.*

115 A small two-handled cup, cover, and stand, the ground of blue and red chequers, painted with six pastoral landscapes, [by Veillard]. 16*l.* 5*s.* 6*d.* *Marquis of Londonderry.*

116 A cup and saucer, with blue and white stars, and rich ornaments in stripes. 6*l.* 6*s.* *The same.*

117 A cup and saucer, gros bleu, with white and gold spots. 7*l.* 5*s.* *The same.*

118 A large cup and saucer, turquoise, with bouquets of flowers, in compartments. 15*l.* *Marlborough House.*

118*A baton, enamelled with classical medallions in white, inscribed—JVSTVS FLOREBIT; mounted, with rims and ends of bronze—dated 1415. 23 in. long. 7*l.* 10*s.* *Col. Sibthorp, M.P.*

Amount of first Day's Sale, 1419*l.* 16*s.*

SECOND DAY'S SALE.

ORIENTAL PORCELAIN.

118*a* A pale sea-green cup, beautifully mounted, with or-moulu open-work stem, lid, and handles. 5*l.* 15*s.* *Earl of Craven.*

119 A plate, with poultry, on white scroll, crimson ground. 18*s.* *J. Dunlop, Esq.*

120 One, with flowers, on white scroll, black and green ground. 16*s.* *Hugh Hope, Esq.*

121 One, with three figures, and gold border. 1*l.* 13*s.* *W. Twopenny, Esq.*

122 A cup and cover, white, with flowers in small circles, and silver rim—from Fonthill. 8*l.* *C. S. Bale, Esq.*

123 A pair of cups and saucers, light blue, with flowers, the surface slightly indented. 4*l.* 14*s.* 6*d.* *Marlborough House.*

124 A cup and saucer, beautifully enamelled with small figures blue and gold borders, green inside. 2*l.* 8*s.* *Nathan.*

125 A kylin, supporting a coffee-pot, green and black, with flowers—on singular plinth. 7*l.* 17*s.* 6*d.* *Marlborough House.*

126 A cup and saucer, with flowers on black ground, green inside. 6*l.* 6*s.* *The same.*

127 A plate, beautifully painted with a lady and two children. 1*l.* 1*s.* *J. Bowker, Esq.*

128 One, with figures hunting. 1*l.* 11*s.* 6*d.* *Lady Monson.*

129 A scalloped dish, of fine old japan, with flowers, three gold stars inside. 16*s.* *R. S. White, Esq.*

130 A plate, with a lady working, and red borders. 1*l.* 5*s.* *Gale.*

131 One, with flowers in compartments, and gold borders. 1*l.* 13*s.* *W. M. Bigg, Esq.*

195

DRESDEN PORCELAIN.

137

ORIENTAL PORCELAIN.

132 A pair of curious small white cups, with medallions of figures in high relief, unglazed, the ground of open-work. 11*l.* *W. Maskell, Esq.*

133 A small kettle, with upright handle, richly enamelled with flowers on copper. 2*l.* 15*s.* *Waters.*

134 A small globular vessel and cover, with stripes in blue, green, and yellow, the surface encrusted with small patterns, mounted with or-moulu. 16*l.* 5*s.* 6*d.* *C. S. Bale, Esq.*

135 A bowl and cover, of very fine old grey crackle, mounted, with handles and open rim of or-moulu—14 in. high. 39*l.* *Nieuwenhuys.*

136 A NOBLE FLUTED GLOBULAR VASE AND COVER, of fine light brown crackle, mounted, with pierced borders, handles, and top of or-moulu, in very rich taste—19 in. high. 50*l.* *Chr. Turnor, Esq.*

From the Duc de Montebello's collection.

137 A BEAUTIFUL DOUBLE-NECK GOURD-SHAPED BOTTLE, sea-green, with stems and leaves slightly raised, superbly mounted, with scroll handles, and beautifully chased vine leaves and grapes of or-moulu—16 in. high, under glass shade. (*See Illustration.*) 63*l.* *O. E. Coope, Esq.*

From the Duc de Montebello's collection.

138 A PAIR OF VERY RARE SQUARE JARDINIERES, each with double frieze, the one of leaves and the other of dragons' heads, partly pierced, mounted, with or-moulu rims, plinths, and handles. 43*l.* *Walter Stirling, Esq.*

From the Duc de Montebello's collection.

139 A FLAT BOTTLE, with handles of delicate light blue colour, mounted with stem and ring handles of or-moulu—11 in. high. 24*l.* *C. S. Bale, Esq.*

From Sir Wathen Waller's collection.

140 A pair of small globular vases, enamelled with groups of flowers on white ground, and mounted as ewers with or-moulu, in fine old taste—12½ in. high. 20*l.* 10*s.* *Wright.*

DRESDEN.

141 A cup and saucer, gilt inside, with peasant figures; and a small hexagonal canister, with Chinese figures. 4*l.* 4*s.* *Morant.*

142 A coffee-pot and cover; a basin; and a cup and saucer, with courtiers—on gilt brackets. 9*l.* 9*s.* *Attenborough.*

143 A beautiful scalloped cup and saucer, canary ground, with Chinese birds and flowers. 3*l.* 3*s.* *The same.*

144 A coffee-pot and cover, with merchants and merchandize—a mask at the spout. 6*l.* 10*s.* *The same.*

145 Another, with landscapes in medallions. 7*l.* 15*s.* *Nathan.*

146 A beautiful cabinet cup, cover, and saucer, gros bleu, with cupids. 3*l.* 15*s.* *Marlborough House.*

147 A cabinet cup and cover, gros bleu, with pastoral figures—the cover imperfect. 1*l.* 15*s.* *H. G. Bohn, Esq.*

148 An oblong scalloped dish, with five landscapes in compartments. 3*l.* *Willson.*

149 A beautiful tankard, with an oriental seaport, in colours, and small sea views round the rims, mounted with metal gilt. 19*l.* *Hon. Francis Baring.*

150 A fluted coffee-pot, with bouquets of flowers. 6*l.* 15*s.* *Marlborough House.*

151 A noble coffee-pot and cover, with elegant handle, and spout rising from a mask, the sides painted with figures in pink, and festoons of vines and grapes, in their natural colours, in relief. 14*l.* 10*s.* *Nathan.*

152 A fine coffee-pot and cover, with elegant handle, the spout formed of a head in a cocked hat, the bowl beautifully painted with a large landscape and figures. 18*l.* 10*s.* *The same.*

153 A coffee-pot and cover, with straight handle, the surface spirally waved, with two groups of figures in colours, and festoons of flowers in pink. 10*l.* 10*s.* *Attenborough.*

154 A pair of rare plates, with border of [illegible] in colours, and animals and [illegible] exotic bird in the centre [illegible] *Marlborough House.*

155 Another, with openwork border of [illegible] nots, and medallions of military [illegible] *The same.*

156 An octagonal ditto, with a fine [illegible] and smaller subjects [illegible] cilled with gold. 1[illegible] *The same.*

157 A fine scalloped bowl, with a [illegible] the outside, small views in [illegible] ders pencilled with gold. [illegible] *The same.*

158 A small cup and saucer, with [illegible] figures after Watteau. [illegible] *Lauer.*

159 Another, with a river scene; and [illegible] Watteau. 3*l.* 15*s.* *O. E. Coope, Esq.*

160 One, gros bleu, with [illegible] *Attenborough.*

161 One, with seaports; and [illegible] *J. Bowker, Esq.*

162 A basin, with a sea fight and view of a [illegible] and saucer, with [illegible] *Coope, Esq.*

163 A cup and saucer, with military figures [illegible] saucer, similar. [illegible] *Lauer.*

164 A pair, with military subjects in pink. [illegible] *Gale.*

165 A cup and saucer, with [illegible] landscapes. 3*l.* 5*s.* *Marquis of [illegible]*

166 A Berlin cup and saucer, [illegible] and a canister, with Prussian figures [illegible] *same.*

167 A small oval stand, and a canister with [illegible] in pink. 2*l.* *Waters.*

168 A cup; and a coffee-cup and saucer with figures [illegible] Watteau, and blue borders. [illegible] *[illegible]*

169 A pair of cups and saucers, with insects, and raised borders, and elaborate handles. 3*l.* 5*s.* *M. of Bath.*

170 One, with a château near Dresden; and one, with figures after Watteau. 7*l.* 5*s.* *R. Napier, Esq.*

171 One, with seaports; and one, with military figures. 2*l.* 6*s.* *Rainey.*

172 One, with Watteau figures; and one, with a seaport and figures. 3*l.* 15*s.* *Jackson and Graham.*

173 Two, with figures after Watteau. 2*l.* 14*s.* *Rainey.*

174 One, with children sporting, and festoons in pink; and one, with seaports and figures. 3*l.* — *Ellis, Esq.*

175 One, with monkeys and cats; and one, Vienna, with Roman ruins. 3*l.* *Jackson and Graham.*

176 A small coffee-pot and cover with fables. 4*l.* 17*s.* 6*d.* *Marquis of Londonderry.*

177 A larger, with camp scenes in pink. 3*l.* 10*s.* *M. of Bath.*

178 Another, with raised basket ground, and two small views, and flowers encrusted on the lid. 7*l.* 5*s.* *The same.*

179 Another, with two large subjects of Chinese figures. 6*l.* 16*s.* 6*d.* *Marlborough House.*

180 Another, with two river scenes and figures. 4*l.* *Rainey.*

181 Another, with spiral wreaths of flowers, and pink scale borders. 3*l.* 15*s.* *Redfern.*

182 A coffee-pot and cover, with a large subject of oriental figures. 4*l.* 4*s.* *Attenborough.*

183 One, with raised ground, and two subjects after Teniers. 5*l.* 5*s.* *Marquis of Bath.*

184 One, with two minute landscapes in compartments, and borders of flowers. 6*l.* 10*s.* *The same.*

185 A square canister, with four views; and a hexagonal ditto, with oriental figures. 5*l.* 5*s.* *O. E. Coope, Esq.*

186 A rare plate, with openwork borders of flowers, and bouquets of flowers in the centre. 1*l.* 15*s.* *Attenborough.*

187 A plate, with openwork, white and gold border—Hercules and Antæus in the centre. 1*l.* 11*s.* 6*d.* *Jackson and Graham.*

DRESDEN PORCELAIN.

188 A basin, with four landscapes and figures in compartments. 7*l.* 10*s.* *Nathan.*

189 A smaller ditto, with two landscapes and figures, and a landscape inside. 3*l.* *Hon. Francis Baring.*

190 A circular stand, with figures after Watteau, seagreen outside. 2*l.* 8*s.* *O. E. Coope, Esq.*

191 A plate, with deep blue border and birds; and two, with pierced borders. 3*l.* 5*s.* *Attenborough.*

192 Three plates, with shepherds and sheep. 4*l.* 14*s.* 6*d.* *Redfern.*

193 Four deep plates, with figures in the centres. 5*l.* 5*s.* *Marlborough House.*

194 Six plates, with different subjects of landscapes and figures. 10*l.* 15*s.* *The same.*

195 A VERY BEAUTIFUL CLOCK, in the form of a temple, with pilastres at the angles, and dome top, surmounted by two female figures, the sides painted with minute Chinese figures and landscapes; on the back is the date 1727—glass shade and stand. *This beautiful object is* 18 *inches high.* (*See Illustration.*) 120*l.* *Sir Anth. de Rothschild.*

196 A PAIR OF SUPERB CANDELABRA, each formed of a female draped figure bearing scroll branches for five lights, seated on pedestals, round which cupids are supporting shields of arms. *These magnificent objects of decoration are* 24 *inches high.* (*See Illustration.*) 231*l.* *Marquis of Bath.*

197 A handsome chime clock, by Le Noir, Paris, in circular or-moulu case, on stem, before which a Dresden mastiff and puppy are lying, on a rich or-moulu stand —17 in. high, the plinth 11 in. deep. 110*l.* *Sir Anth. de Rothschild.*

198 A pair of candelabra, with or-moulu branches for three lights each, with a female Dresden figure in the centre, and flowers behind—glass shades and stands. 49*l.* *The same.*

199 Another pair, with Dresden figures of a shepherd and shepherdess, and groups of larger flowers—glass shades and stands. 63*l.* *Sir Anth. de Rothschild.*

SÈVRES.

200 A cup and saucer, pale green with white spots, medallions from gems, surrounded by wreaths of foliage, gilt. 8*l.* *Marlborough House.*

201 One, smaller, nearly similar. 7*l.* 7*s.* *The same.*

202 One, blue, with scrolls in white and gold. 3*l.* 10*s.* *Duke of Newcastle.*

203 One, light blue, with white spots, and trellis compartments. 3*l.* *Lord St. Leonards.*

204 One, gros bleu, with two pastoral scenes. 17*l.* 17*s.* *Rhodes.*

205 One, gros bleu, with two figures reposing in a landscape, [painted by Chabry]. 32*l.* 11*s.* *H. G. Bohn, Esq.*

206 One, gros bleu, with dogs and game, with hawks. 11*l.* *Marlborough House.*

207 One, spotted gros bleu, white and gold, with exotic birds. 6*l.* *Beurdeley.*

208 A small two-handled white cup, with dogs pursuing deer and game, in gold. 7*l.* *Marlborough House.*

209 One, with spots and horizontal blue stripes, with medallions from gems. 5*l.* 15*s.* 6*d.* *H. L. Wigram, Esq.*

210 One, with pink flower, trellis, and blue flowers, on gold ground, with two pastoral scenes, [painted by Veillard, 1767]. 13*l.* 2*s.* 6*d.* *H. G. Bohn, Esq.*

211 One, waved with rose and gold, with blue lines. 3*l.* 10*s.* *Earl of Lonsdale.*

212 One, pale blue, with light spots, and musical trophies. 16*l.* 10*s.* *Waters.*

213 One, white, with flowers in blue vases. 31*l.* *Beurdeley.*

214 One, white, with pink flowers. 3*l.* *Viscount Falmouth.*

215 One, rose, with white spots, musical trophies, and surrounded by wreaths of flowers. 13*l.* 5*s.* *D. M. Davidson, Esq.*

216 One, white, with gros bleu and brown scalloped borders, and festoons of flowers. 4*l.* 14*s.* 6*d.* *Watson.*

217 One, pink with white spots, and two subjects of cupids, [painted by Chabry, 1753.] 22*l.* 10*s.* *C. Cope, Esq.*

218 A pair of cups and saucers, white, with blue edges, and festoons of flowers suspended by ribbons. 6*l.* *Falcke.*

219 A cup, gros bleu, with a nymph reposing, [painted by Chabry, 1776.] 6*l.* 6*s.* *Viscount Falmouth.*

220 A small two-handled cup and saucer, white, with cupids, [painted by Vavasseur.] 7*l.* *Marlborough House.*

221 A plate, gros bleu border, with white spots, exotic birds in three compartments, and flowers in the centre. 4*l.* 15*s.* *D. M. Davidson, Esq.*

222 A plate, turquoise border, with flowers and grapes. 2*l.* 15*s.* *Duke of Newcastle.*

223 One, with yellow and crimson scalloped border, a bouquet of flowers in the centre, in blue rim. 3*l.* 13*s.* 6*d.* *The same.*

224 One, with green border, with medallions of birds, and bouquets of flowers in the centre. 3*l.* 18*s.* *Beurdeley.*

225 One, with cupids and baskets of flowers on the border, and cypher B D, in flowers, in the centre. 13*l.* 10*s.* *C. Scott, Esq.*

226 A beautiful plate, the borders in imitation of limoge enamel, with figures and arabesques. 3*l.* 5*s.* *Ripp.*

227 A beautiful ecuelle, cover, and stand, with alternate blue and lilac bands, delicately painted with gold. 13*l.* *D. M. Davidson, Esq.*

228 A plate, green edge with white spots, with medallion heads after gems and birds. 4*l.* 14*s.* 6*d.* *Toms and Luscombe.*

229 One, with blue ribbon, and flower borders. 4*l.* 5*s.* *S. Addington, Esq.*

230 A mug, marbled pink and blue ground, with a landscape. 15*l.* 10*s.* *H. L. Wigram, Esq.*

231 A pair of elegant small oviform vases, rose du Barri, with bouquets of flowers, on or-moulu plinths. 70*l.* *Watson.*

Similar in form to the beautiful vases No. 469, and of the finest quality.

233 An ecuelle, cover, and stand, with gold and red spot edges, and festoons of flowers. 19*l.* 10*s.* *Viscount Falmouth.*

234 A PAIR OF SCEAUX (Derby Chelsea porcelain), the ground of green wreaths on white, with gold star in the centre, each painted with two medallions of cupids. 12*l.* 5*s.* *J. B. Stanhope, M.P.*

235 A green vase, mounted with upright handles, stem and top of or-moulu. 10*l.* *Attenborough.*

236 A pair of gros bleu flat oval vases, mounted on plinths, and with handles of or-moulu. 50*l.* *The same.*

237 A PAIR OF BEAUTIFUL GROS BLEU VASES, mounted, with stems, masks, and festoons of or-moulu, in fine old taste. 43*l.* *The same.*

238 A VERY ELEGANT VASE, WITH HANDLES OF GOATS' HEADS, gros bleu, with frieze of gold, painted with an exquisite medallion of Fame recording the events of Time: a bouquet of flowers on the reverse, mounted on plinth, and with cover of or-moulu—including plinth, 14 in. high. (Bought of Owen for 17*l.* 17*s.*) 127*l.* 1*s.* *S. Addington, Esq.*

239 A GROS BLEU VASE AND COVER, OF BEAUTIFUL FORM, WITH TWO HANDLES, and festoons of leaves falling from the centre of the neck to the bottom of the handles, a broad band round the body of the vase pencilled with gold, on the front of which is an exquisite painting of Venus, Adonis, and Cupid: a bouquet of flowers on the reverse—[painted by Pavon], 16½ in. high. 223*l.* 13*s.* *Sigismund Rucker, Esq.*

Amount of Second Day's Sale, 2043*l.* 8*s.* 6*d.*

THIRD DAY'S SALE.

ORIENTAL EGG-SHELL PORCELAIN.

240 Three beautiful egg-shell plates, with figures in the centre, and flowers in the borders: and one, with landscapes and flowers. 5*l.* *Earl of Craven.*

241 One, with Chinese buildings and flower border; and one, with landscape in Indian ink, crimson outside. 2*l.* 6*s.* *H. B. Ray, Esq.*

242 One, with two figures; and one, with flowers in gold compartments. 5*l.* 10*s.* *Marlborough House.*

243 One deep plate, with fishermen. 2*l.* 6*s.* *J. Bowker, Esq.*

244 One, with flowers in Indian ink, on gold ground, crimson outside. 5*l.* 5*s.* *Marlborough House.*

245 One, with Chinese musicians. 5*l.* 15*s.* *The same.*

246 One, with Chinese figures, and pink border. 2*l.* 2*s.* *The same.*

247 Two ditto, with flowers. 5*l.* 15*s.* 6*d.* *The same.*

248 One, with gold flowers on deep blue ground. 5*l.* *The same.*

249 Four small plates, with flowers, pink outside. 7*l.* 7*s.* *The same.*

250 Two, with poultry, red outside. 7*l.* *The same.*

251 One, with a lady and two children, red outside. 4*l.* 15*s* *Norton.*

252 One, with a river scene and boat, red outside. 4*l.* 4*s.* *Marlborough House.*

253 One, with aquatic birds; and one, with a basket of flowers. 8*l.* 10*s.* *The same.*

254 A PAIR OF SMALL FIGURES OF JOSSES, turquoise, mounted with or-moulu nozzles for lights, and small Dresden flowers. *From Queen Charlotte's Collection.* 16*l.* *The same.*

255 A teapot, cover, and stand, white, with flowers in high relief in colours. 4*l.* 4*s.* *Waters.*

256 Another, with vine leaves and squirrels, fluted, with pink and yellow beneath. 3*l.* 3*s.* *J. Dunlop, Esq.*

257 A rare cup and saucer, with small landscapes, pencilled in gold on buff, on green ground with blue spots. 4*l.* *Marlborough House.*

258 A VERY RARE BOTTLE, with marine dragons and plants in relief, in colours, on light clay-coloured ground. 20*l.* *S. Addington, Esq.*

259 A curious teapot, formed of a fish, brown, with green handle and spout, with waves below. 4*l.* 4*s.* *Marlborough House.*

260 A cup and cover, with plants in blue and white; and a small cup and saucer, with butterflies in gold. 1*l.* 15*s.* *Smith.*

261 A small cup and saucer, crimson, with butterflies; and one, scalloped, pink and yellow, with plants in relief. 6*l.* *Waters.*

262 One, with a female, and a priest with a beard; and an egg-shell cup, cover, and stand, with figures and inscriptions. 1*l.* 7*s.* *H. G. Bohn, Esq.*

263 A cup and cover, yellow, with plants and leaf-shaped flutings. 2*l.* 10*s.* *S. Addington, Esq.*

264 A brown saucer, gilt inside; and a cup, with birds and open trellis. 2*l.* 2*s.* *Chaffers.*

265 A coffee pot, and a cup and saucer, lilac, with white flowers; and one, richly enamelled with flowers. 8*l.* 5*s.* *Waters.*

266 A pair of small vases, enamelled with flowers and birds between broad perpendicular stripes of green, mounted with or-moulu as ewers—10½ in. high. 21*l.* 10*s.* *Hon. Francis Baring.*

267 A BEAUTIFUL TWO-HANDLED RIBBED BOTTLE, light blue colour, mounted, with plinth and upright handles of or-moulu—13½ in. high. 25*l.* *Hon. John Ashley.*

268 A pair of beautiful globular vases, the surface covered

with scroll foliage of red and green, mounted as ewers with or-moulu—11 in. high. 21*l.* *Hon. Francis Baring.*

269 A dish, with a Chinese landscape and figures in the centre, the border with pink flowers on blue ground, a scalloped edge beneath—16 in. in diameter. 5*l.* *Earl of Craven.*

270 A PAIR OF VERY CURIOUS GREEN KYLINS, with small lions at their shoulders, and upright stem behind, which is surmounted by an or-moulu nozzle for a light—9 in. high. *From Queen Charlotte's Collection.* 21*l.* *Waters.*

271 A dish, with flowers and figures in medallions, on blue ground, the arms of Utrecht introduced in the centre —17 in. in diameter. 3*l.* 3*s.* *M. J. Higgins, Esq.*

DRESDEN.

272 A teapot, and a small milk pot, deep blue, with medallions of cupids. 11*l.* *J. B. Stanhope, M.P.*

272A A saucer with pastoral figures. 10*s.* 6*d.* *H. G. Bohn, Esq.*

273 A small coffee pot, and a cup and saucer, blue scale ground, with exotic birds. 6*l.* 15*s.* *J. J. Jemmett, Esq.*

274 A scalloped cup and saucer, with minute landscapes. 1*l.* 14*s.* *Marquis of Londonderry.*

275 An octagonal two-handled cup, yellow ground, with river scenes; 3 spoons, with flowers; and one in imitation of metal. 4*l.* 4*s.* *M. T. Smith, M.P.*

276 A small oval scalloped tray, with flowers on gold ground. 6*l.* 5*s.* *Attenborough.*

277 A pair of small scalloped trays, with figures in pink; and a pair of minute cups. 9*l.* 9*s.* *S. Addington, Esq.*

278 An oval scalloped tray, and cup, with flowers on yellow and white. 5*l.* 5*s.* *King.*

279 A pair of coffee cups and saucers, with buildings, on gold ground. 7*l.* 7*s.* *S. Addington, Esq.*

280 Two saucers, with landscapes; one, with figures in green; and one, with cypher. 1*l.* 3*s.* *H. G. Bohn, Esq.*

281 Two pair of cups and saucers. 2*l.* 14*s.* *Davis.*

282 A pair of beautiful plates, with openwork flower borders and birds in the centre. 4*l.* 10*s.* *Attenborough.*

283 A plate, with shepherdess and sheep in the centre, flower and ribbon border. 2*l.* 7*s.* *W. M. Bigg, Esq.*

284 One, with pastoral figures and flowers in green. 1*l.* 5*s.* *Attenborough.*

285 One, with openwork border and festoons of flowers. 3*l.* 5*s.* *H. G. Bohn, Esq.*

286 One, with openwork border and bouquets of flowers. 3*l.* *Attenborough.*

287 A pair of double boats, with dragons and festoons of flowers raised, painted with flowers inside. 11*l.* *Marlborough House.*

288 A sucrier and cover, a basin, and 2 cups and saucers, painted with landscapes and coats of arms, gilt inside. 28*l.* *Hon. Francis Baring.*

289 A coffee pot, crimson ground, with landscape. 9*l.* 5*s.* *Sir A. K. Macdonald.*

290 A butter dish and cover, with minute landscapes. 3*l.* 7*s.* *Nathan.*

291 A coffee pot and cover, and a scalloped basin, yellow ground, with seaports. 12*l.* 10*s.* *Waters.*

292 A pair of small jars and covers, with exquisite landscapes and seaports, in gold borders, with flowers raised on the lids. 26*l.* *Nathan.*

293 A flat oval scalloped box, cover, and stand, with figures after Watteau, and flowers in blue on gold ground. 26*l.* 10*s.* *J. B. Stanhope, M.P.*

294 A cup and saucer, encrusted with mayflowers, painted with figures in pink. 4*l.* *Attenborough.*

295 A very curious fruit-shaped teapot, painted with Chinese figures and leaves, raised. 20*l.* 10*s.* *H. St. John Mildmay, Esq.*

296 An oblong card box, painted with cards and flowers, con-

taining four suits of counters, of porcelain. 5*l.* 15*s.* *M. J. Higgins, Esq.*

297 A beautiful scalloped jar and cover, seagreen, with medallions of flowers in gold borders. 10*l.* 10*s.* *J. B. Stanhope, M.P.*

298 A PAIR OF BEAUTIFUL TWO-HANDLED VASES AND COVERS, exquisitely painted with Chinese figures in colours, and small landscapes in pink, the handles of female caryatid figures. 54*l.* *Russell.* (*Baron Meyer Rothschild.*)

299 A BEAUTIFUL OVIFORM VASE, the surface encrusted with forget-me-nots, with two medallions of birds in landscapes, in borders of raised flowers, mounted with ormoulu. 31*l.* 10*s.* *Nathan.*

300 A scalloped basin, seagreen, with oriental birds and plants. 5*l.* 15*s.* *Morant.*

SCENT BOTTLES.

301 Two minute scent bottles, formed of baskets of flowers. 3*l.* 17*s.* *D. Falcke.*

302 One, pine-shaped; and one, covered with mayflowers. 2*l.* 10*s.* *Viscount Falmouth.*

303 One, vase-shaped, with a dog; and one, formed of a poodle. 2*l.* 17*s.* *Earl of Craven.*

304 One, a tower; and one, vase-shaped. 2*l.* 10*s.* *H. G. Bohn, Esq.*

305 One, with a group of three figures; and one, of a group of fruit. 3*l.* 5*s.* *Rainey.*

306 A pair, formed of female figures; and one, with a child in white. 4*l.* 10*s.* *C. S. Bale, Esq.*

307 A pair, with groups of figures. 6*l.* 12*s.* 6*d.* *Marlborough House.*

308 One, with two children; and one, with a female figure. 3*l.* 10*s.* *The same.*

309 One, with three female figures; and one, with a monk carrying a female. 4*l.* 4*s.* *D. Falcke.*

310 A pair of female figures. 3*l.* 12*s.* 6*d.* *J. J. Jemmett, Esq.*

311 A bonbonniere, with Cupid and a lamb, agate lid, mounted with silver gilt. 4*l.* 15*s.* *Viscount Falmouth.*

312 One, with Venus and Cupid, similarly mounted. 4*l.* *The same.*

313 A monkey, with two young ones, on or-moulu plinth. 10*l.* 10*s.* *Attenborough.*

314 A figure of a freemason, standing on a pedestal. 9*l.* 9*s.* *The same.*

DRESDEN.

315 A BEAUTIFUL OVIFORM VASE, encrusted with forget-me-nots, with figures after Watteau, on gold ground, and borders of raised flowers, mounted with or-moulu. 17*l.* *Annoot and Gale.*

316 A plate, with maroon ground, and medallions of Venus and Cupid. 9*l.* 15*s.* *Marlborough House.*

317 A small teapot and stand, yellow, with landscape and flowers in pink. 5*l.* 10*s.* *J. J. Jemmett, Esq.*

318 A two-handled cup, cover, and stand, with blue borders, and figures after Watteau, in red. 4*l.* 7*s.* *Annoot and Gale.*

319 A tall cup and saucer, with arms: and a cup with a battle and arms. 2*l.* 15*s.* *Durlacher.*

320 A large scalloped basin, seagreen, with three landscapes. 7*l.* 10*s.* *J. B. Stanhope, M.P.*

321 A smaller ditto, similar. 4*l.* 10*s.* *Durlacher.*

322 An ecuelle, cover, and stand, the surface encrusted with mayflowers, and painted with figures. 10*l.* 10*s.* *Hon. and Rev. Fred. Baring.*

323. A small oval pierced tray, with two figures in green; and a small coffee-pot, with figures after Watteau. 19*l.* 8*s.* 6*d.* *Lord Foley.*

324 A saucepan, cover, and stand, on foot, conversations of figures, and the royal arms of Saxony. 25*l.* *Hon. Francis Baring.*

325 A beautiful basin, cover, and stand, gold ground, with eleven subjects of seaports. 36*l.* 10*s.* *J. B. Stanhope, M.P.*

326 An ecuelle, cover, and stand, seagreen ground, with eleven seaports and landscapes. 17*l.* 5*s.* *Marquis of Bath.*

327 Another, with crimson scale ground, with six views near Dresden. 30*l.* *Nathan.*

328 A beautiful oval scalloped ecuelle cover and stand, with figures after Watteau, and gold borders, the handle formed of a lemon. 29*l.* *Marquis of Bath.*

SÈVRES.

329 A cup and saucer, rose du Barri, painted with two landscapes. 1757. 22*l.* *S. Addington, Esq.*

330 A cup and saucer, with gros bleu and white trellis border, painted with bouquets of flowers in compartments. 1768. 13*l.* 2*s.* 6*d.* *Marlborough House.*

331 A cup and saucer, turquoise, with bouquets of flowers in compartments. 7*l.* 17*s.* 6*d.* *Rhodes.*

332 One, large, with flowers in compartments. 1753. 26*l.* 5*s.* *S. Addington, Esq.*

333 One, white, with two subjects of cupids in blue, [painted by Dodet, 1763.] 19*l.* 19*s.* *G. Hibbert, Esq.*

334 One, white, with rose du Barri borders, and minute groups of flowers in compartments. 1786. 15*l.* 10*s.* *S. Addington, Esq.*

335 An exquisite Cup and Saucer, green, most delicately painted with four pastoral subjects, [painted by Chabry, 1769.] 52*l.* 10*s.* *C. Cope, Esq.*

336 One, gros bleu, with pink and white spots, with three subjects of cupids. 27*l.* *Marlborough House.*

337 An exquisite Cup, Cover, and Stand, gros bleu, with a subject of two oriental figures, and four of trophies, [painted by Chabry and Chavaux, 1779]. 107*l.* *S. H. Sutherland, Esq.*

338 A cup and saucer, gros bleu, with a bacchante gathering grapes, and a landscape, [painted by Dodet, 1785]. 37*l.* *The same.*

339 One, turquoise, with flowers in gros bleu and gold, vase and wreath. 10*l.* 10*s.* *Marlborough House.*

340 One, gros bleu, with head of Franklin, and a trophy in Indian ink, [painted by Leguay.] 43*l.* 1*s.* *Starbuck.*

341 One, gros bleu, with a soldier and a trophy. 40*l.* *Annoot and Gale.*

342 One, gros bleu, with two landscapes and figures. 11*l.* 10*s.* *S. Addington, Esq.*

343 One, gros bleu, with two subjects of a shepherd and sheep, [painted by Dodet and Drand, same subject as No. 470.] 57*l.* *S. H. Sutherland, Esq.*

344 One, small, gros bleu, with flowers. 7*l.* *Annoot and Gale.*

345 One, white with blue border, and festoons of flowers. 10*l.* *Marquis of Londonderry.*

346 A cup and saucer, gros bleu, with two subjects of seaports, [painted by Morin and Chavaux]. 21*l.* *J. B. Stanhope, M.P.*

347 One, gros bleu, with a peasant sleeping, and a pastoral scene. 21*l.* 10*s.* 6*d.* *S. Addington, Esq.*

348 A cup, gros bleu, with two landscapes; and a saucer, with a view interior. 11*l.* *Viscount Falmouth.*

349 A CUP AND SAUCER, gros bleu, with a vase and wreath of flowers. 13*l.* 2*s.* 6*d.* *Marquis of Bath.*

350 A BEAUTIFUL SMALL SUCRIER AND COVER, gros bleu, with shepherdesses, lambs, and a dog, [painted by Dodet, 1763]. 23*l.* *H. G. Bohn, Esq.*

351 A teapot, and cup and saucer, white with rose du Barri trellis and flowers, painted with three subjects of children. 65*l.* *Marquis of Bath.*

352 A cup, gros bleu, with a river nymph, [painted by Leguay]. 21*l.* *S. H. Sutherland, Esq.*

353 A cup, turquoise, with two figures with a birdcage after Boucher, [painted by Chabry]. 52*l.* *The same.*

353*a* A saucer, gros bleu, with Apollo killing Python, [painted by Leguay]. 27*l.* *The same.*

353*b* Another, turquoise, with a seaport, [painted by Morin, 1772]. 15*l.* *Annoot and Gale.*

354 A small milk pot, with blue scales, and a trophy. 6*l.* 10*s.* *Attenborough.*

355 A teapot, sucrier and cover, and a milk pot, gros bleu, with wreaths of flowers suspended by ribbons. 45*l.* 3*s.* *S. H. Sutherland, Esq.*

356 A MAGNIFICENT CABARET, of the finest gros bleu, with wreaths of gold; consisting of plateau, with white ribbon handles, exquisitely painted with a large subject of two figures dancing to the music of two shepherds, seated on a bank, in a landscape, a teapot, sucrier and cover, a milk pot, and two cups and saucers, with peasant children and pastoral landscapes, [painted by Leguay, 1775-6] 465*l.* *Marquis of Bath.*

Said to have cost Mr. Bernal sixty-five guineas.

357 A PAIR OF BEAUTIFUL OVIFORM VASES, gros bleu, with egg and anchor frieze in white on the shoulders, painted with a harvest and vintage, of children, and rustic trophies on the reverses, the plinths and handles of or-moulu—10½ in. high, including plinths, [painted by Dodet, 1766]. 172*l.* 4*s.* *G. Morland. Esq.*

Probably the cheapest lot sold.

358 A PAIR OF FINE VASES AND COVERS, with upright sides, on elegantly formed stems, green ground, pencilled with gold, each painted with two exquisite bouquets of flowers, in medallions, and white upright handles, mounted on plinths, and surmounted by clusters of grapes of or-moulu—including plinths, 17 in. high, [painted by Dodet]. 320*l.* 5*s.* *Charles Mills, Esq.*

360 A PAIR OF BEAUTIFUL OVAL JARDINIERES, the ground very fine blue de Vincennes, painted on both sides with children, after Boucher, in light blue and flesh colour, in borders pencilled with gold, with white and gold handles, 1754. 100*l.* *Viscount Falmouth.*

Amount of Third Day's Sale, 2731*l.* 6*s.* 6*d.*

FOURTH DAY'S SALE.

GERMAN AND OTHER PORCELAIN.

361 A Vienna plate, with green border and white stars, painted with flowers. 2*l.* 2*s.* *J. Bowker, Esq.*

362 One, with brown and gold border, with flowers. 1*l.* 1*s.* *C. Plumley, Esq.*

363 A Vienna plate, with two cupids; and one, with a cupid, and blue border. 2*l.* 18*s.* *Marlborough House.*

364 Two Hague plates, with birds and flowers. 4*l.* *Falcke.*

365 A pair of Hague plates, with open-work edges, painted with domestic birds in blue borders. 6*l.* *The same.*

366 An old Derby plate, with open-work blue edge, painted with flowers; and a fine old Chelsea plate, crimson border, painted with flowers. 6*l.* 15*s.* *Marlborough House.*

There were no very fine specimens of the Derby manufacture in the collection. It is highly esteemed, and was so when Dr. Johnson visited the works in 1777; as Boswell states that he objected to the price, though he admired the beauty, observing that he could have vessels of silver of the same size, as cheap as what were here made of porcelain.

367 A Hague plate, painted with a figure in pink, and border of festoons; and a Dresden cup and saucer, with sea-ports. 5*l.* 10*s.* *C. de Vœux, Esq.*

368 A tankard and cover, of Frankenthal, with two subjects of huntsmen. 12*l.* *Durlacher.*

369 A beautiful coffee pot, Karl Theodore, with a sleeping nymph and bacchanals, and borders of flowers. 20*l.* *The same.*

370 A Berlin coffee pot and cover, with a river scene and a landscape. 5*l.* *Rainey.*

371 A Nassau coffee pot and cover, painted with two peasant girls. 14*l.* 14*s.* *D. Falcke.*

372 A vase, of Kronenburg, painted with dwarfs, on or-moulu foot. 6*l.* *D. Falcke.*

373 A fine coffee pot and cover, with a seaport after Claude, in pink, a mask under the spout, and ornamental gold border. 9*l.* 5*s.* *Marlborough House.*

374 An ecuelle, cover, and stand, beautifully painted with three classical subjects: inscribed G. F. B. 1783; and a plate, No. 407*. 16*l.* 10*s.* *The same.*

375 A cup and saucer, of Popplesdorf, with a conversation of figures. 4*l.* *D. Falcke.*

376 A two-handled Vienna cup and cover, with medallions on green ground. 2*l.* 8*s.* *H. G. Bohn, Esq.*

377 A square Vienna tray, with open border, and gem medallion, on green ground. 3*l.* 15*s.* *Smith.*

378 A Vienna teapot, blue waved border, and bouquet of flowers. 2*l.* 15*s.* *Rainey.*

379 A Frankenthal two-handled cup, cover, and stand, by Karl Theodore, painted with landscape and figures. 15*l.* 10*s.* *D. Falcke.*

380 A Nymphenberg basin, with an elaborate painting of a battle in Indian ink. 10*l.* *The same.*

381 A Berlin plate, with Salmacis and Hermaphroditus, and gold border. 13*l.* 10*s.* *S. Addington, Esq.*

382 One, with nymphs dancing after Van der Werff. 17*l.* *The same.*

383 One, with Achilles dragging the dead body of Hector. 14*l.* 10*s.* *The same.*

384 One, with Bacchus and Cupids. 6*l.* 6*s.* *H. Waddington, Esq.*

385 A French plate, with St. John preaching, painted by Madame Sarg, in pink borders. 3*l.* 10*s.* *The same.*

386 A Vienna plate, deep blue and gold border, with bouquets of flowers. 2*l.* 5*s.* *R. S. White, Esq.*

387 Another, pink border, with scrolls, a river nymph in the centre. 3*l.* 3*s.* *Davis.*

388 Another, with lilac border, and friezes from gems, in Indian ink. 37*l.* 16*s.* *S. Addington, Esq.*

389 An Amsterdam basin, with a military review and a river scene. 5*l.* *D. Falcke.*

390 A Copenhagen coffee pot, with two medallion heads under wreaths of flowers. 4*l.* 14*s.* 6*d.* *Hon. and Rev. Fred. Baring.*

391 A two-handled Tournay basin, with a river scene and landscape, sold with No. 391*.

391* A two-handled plateau, of Tournay, deep blue, with five views. 42*l.* *Falcke.*

392 A Berlin cup and saucer, deep blue, with female busts, in red, on gold ground. 4*l.* 10*s.* *S. Addington, Esq.*

393 A Berlin cup and saucer, with pink festoon border and exotic birds. 1*l.* 10*s.* *Attenborough.*

394 A Berlin coffee pot, and cup and saucer, with cupids and cyphers in pink. 5*l.* 10*s.* *The same.*

395 A Nymphenberg cup and saucer, with figures in Indian ink and gold. 2*l.* *The same.*

396 A small Berlin coffee pot, and two cups and saucers, gold scale ground, with classical busts. 17*l.* *The same.*

397 A Nymphenberg basin, with figures and scrolls in gold and Indian ink. 2*l.* 12*s.* 6*d.* *D. Falcke.*

398 Another, with medallions in Indian ink, figures in colours, and gold scrolls. 14*l.* *The same.*

399 Another, with three landscapes. 4*l.* *Attenborough.*

400 A Furstenburg cup, cover, and stand, a la Reine, painted with flowers and surmounted by a flame. 6*l.*10*s.* *Waters.*

401 A Copenhagen basin, with two medallions of figures. 6*l.* 10*s.* *D. Falcke.*

402 A Frankenthal cup, cover, and stand, deep blue, with cupids in pink. 3*l.* 15*s.* *G. Moffatt, M.P.*

403 A Berlin cup, cover, and stand, pink, with black medallion of the Princess de Lamballe, and her cypher. 5*l.* 15*s.* *S. Addington, Esq.*

404 An Amsterdam compotiere and cover, with a medallion of Esculapius; and a spittoon, with two medallions after Teniers. 6*l.* *J. J. Jemmett, Esq.*

405 A Vienna cup and saucer, beautifully painted with Venus and Cupid after Sir J. Reynolds. 8*l.* 15*s.* *S. Addington, Esq.*

406 A Venetian basin, with figures reclining, pencilled in dark brown and gold, marked Ven. 6*l.* *D. Falcke.*

407 A French cup and saucer, with pink festoons. 3*l.* *The same.*

407* A plate, painted with Nessus and Dejanira, see No. 374.

DRESDEN.

408 A mug, cover, and stand, crimson scale ground, with exquisite views on the Elbe, the stand with openwork border. 20*l.* 10*s.* *S. Addington, Esq.*

409 A cup and saucer, with children sporting, parcel gold ground. 4*l.* 10*s.* *Watson.*

410 A scalloped coffee pot, apple green, with two landscapes. 5*l.* 5*s.* *Redfern.*

411 An ecuelle, cover, and stand, white basket ground, with eight small landscapes, and a flower on the lid in relief. 16*l.* 16*s.* *J. J. Jemmett, Esq.*

412 A basin, light green ground, with two landscapes. 4*l.* 5*s.* *Earl of Kilmorey.*

413 A butter dish and cover, with four seaports. 6*l.* 15*s.* *O. E. Coope, Esq.*

414 A cup and saucer, with four subjects of classical figures and flowers. 3*l.* 10*s.* *Nathan.*

415 One, pale green, with three landscapes. 3*l.* 10*s.* *O. E. Coope, Esq.*

416 One, with two landscapes, in ink; and one other, with landscapes. 9*l.* *S. Addington, Esq.*

417 Two cups and two saucers, pink, with views; and one cup yellow, with views. 12*l.* 5*s.* *Waters.*

418 A basin and cover, yellow, with two river scenes, and handle, with flowers encrusted. 6*l.* 10*s.* *H. Waddington, Esq.*

419 A vase and cover, with two subjects of figures, and twelve smaller subjects in pink. 9*l.* 5*s.* *Durlacher.*

420 A teapot, with two river scenes and flowers. 8*l.* *Nixon.*

421 A moutardier and cover, with two conversations, and flowers. 5*l.* 2*s.* 6*d.* *Attenborough.*

422 A square canister, pale green, with four views and flowers. 5*l.* *O. E. Coope, Esq.*

423 A box and cover, with views. 6*l.* *Lady Monson.*

424 A small coffee pot and cover, with two classical subjects and flowers. 7*l.* 15*s.* *S. Addington, Esq.*

425 A cup, with cypher in pink; and one small, with Chinese figures. 3*l.* 3*s.* *Attenborough.*

426 Two coffee cups, with a seaport, the inside gilt, sold with No. 279.

427 A pair of small scalloped cups, with figures, in pink, with handles. 3*l.* 15*s.* *Smith.*

428 A beautiful vessel, with two subjects of figures after Watteau, on gold, and two figures in pink under the lip, and elegant gold borders. 13*l.* *Russell.*

429 Another, with vegetable stalk handle, and three groups of figures after Watteau. 4*l.* 4*s.* *Earl of Craven.*

430 A coffee cup and saucer, pink ground, with seaports. 3*l.* *Rainey.*

431 A small two-handled vase and cover, and a cup and cover, with stands, having classical friezes white on red ground, and wreaths of flowers beneath. 30*l.* *Hon. and Rev. Fred. Baring.*

432 A two-handled cup, pink ground with seaports. 2*l.* 4*s.* *Clark.*

433 A vessel, with exotic birds and flowers, a monkey seated on the handle. 5*l.* 5*s.* *Russell.*

434 A BEAUTIFUL VESSEL, with the triumph of Neptune and Amphitrite, and Narcissus drinking, with elegant gold borders. 5*l.* *Attenborough.*

SÈVRES.

435 A beautiful small square tray, with openwork border, and rich ornaments in gold and colours. 19*l* 8*s*. 6*d*. *Marlborough House.*

436 A two-handled cup, cover, and stand, light blue, with white stars, with heads from gems. 16*l*. 16*s*. *The same.*

437 A cup and saucer, bleu de Vincennes, painted with exotic birds. 10*l*. 10*s*. *Sir H. H. Campbell.*

438 A CABARET, with pink flowers, trellis, and blue ornaments, painted with pastoral trophies; consisting of oval plateau, sucrier and cover, and cup and saucer. 51*l*. *S. Addington, Esq.*

439 A cup and saucer, gros bleu and white, with landscapes in Indian ink and pink. 8*l*. 10*s*. *Viscount Falmouth.*

440 An ecuelle, cover, and stand, with gros bleu ribbon trellis, painted with festoons of flowers. 23*l*. 10*s*. *N. Macdonald, Esq.*

441 A milk jug, turquoise, with a group of fruits and flowers. 3*l*. 10*s*. *Rainey.*

442 One, gros bleu, with wreaths of flowers suspended from a ribbon. 7*l*. 10*s*. *Annoot and Gale.*

443 A basin, gros bleu, with two subjects of soldiers. 26*l*. *O. E. Coope, Esq.*

444 Another, larger, gros bleu, with two subjects of exotic birds. 10*l*. *Marquis of Londonderry.*

445 A large square plateau, with two handles, gros bleu, with gold borders, painted with a skirmish in a wood, in Indian ink, [by Pavon]. 85*l*. *Marquis of Bath.*

446 A sucrier and cover, white, with red lines, with two views. 12*l*. *O. E. Coope, Esq.*

447 AN ELEGANT SQUARE JARDINIERE, with trellis ornaments, in brilliant colours and gold. 28*l*. 7*s*. *S. Addington, Esq.*

448 A mug, white, with gold trellis, painted with a landscape. 11*l*. *Rhodes.*

449 A compotiere, Sêvres turquoise, with two pastoral scenes. 11*l.* *S. Addington, Esq.*

450 A beautiful cup and saucer, gros bleu, with two subjects of fishermen, [painted by Morin, 1770]. *Recatalogued in error, No.* 560.

451 One, gros bleu, with two soldiers carousing, the ground trellised with gold, [painted by Morin, 1772]. 160*l.* *A. Barker, Esq.*

452 One, gros bleu, with fishermen and a seaport. 22*l.* 11*s.* 6*d.* *R. Napier, Esq.*

453 One, gros bleu, with two subjects of exotic birds, [painted by Chavaux, 1758]. 5*l.* 5*s.* — *Powell, Esq.*

454 One, larger, gros bleu, with two exquisitely painted groups of oriental figures, [by Leguay]. 107*l.* *D. Falcke.*

455 Another, gros bleu, with two subjects of cupids. 68*l.* *The same.*

456 Nine plates, with light blue edges and small flowers. 20*l.* *Attenborough.*

457 Six plates, with flower borders. 10*l.* *Beurdeley.*

458 Six ditto, with blue and flower borders. 17*l.* *Attenborough.*

459 Two, with festoon borders, and figures in the centres. 4*l.* 14*s.* 6*d.* *S. Addington, Esq.*

460 Two, with exotic birds in the centre; and two with flowers. 9*l.* *Viscount Falmouth.*

461 Three, with flowers of one pattern; and five feuille de choux, of different patterns. 10*l.* *Marlborough House.*

462 Six, with flowers of different patterns. 6*l.* 6*s.* *Willson.*

463 Six ditto. 6*l.* 6*s.* *The same.*

464 Six ditto. 6*l.* 15*s.* *Marlborough House.*

465 One, with Cupid in pink; and five with patterns. 7*l.* 12*s.* 6*d.* *Willson.*

466 A deep plate, with green ribbon border and flowers; and one turquoise border and flowers. 3*l.* *R. S. White, Esq.*

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469

SÈVRES PORCELAIN.

467 A plate, with border of forget-me-nots and butterflies; and one, with borders of flowers and heart's-ease; [painted by Bateaux, 1789]. 5*l.* *S. Addington, Esq.*

468 A SMALL KETTLE, IN IMITATION OF ORIENTAL GOLD JAPAN, WITH CHINESE FIGURES IN LANDSCAPE. *A piece of great rarity and interest.* 30*l.* *C. S. Bale, Esq.*

Mr. Bernal purchased this remarkable piece of hard paste of Mr. Durlacher for eight guineas.

469 A PAIR OF BEAUTIFUL VASES, rose du Barri, each painted with two exquisite groups of cupids, in medallions, the curved leaf-shaped lips forming handles, on or-moulu plinths, beautifully chased with friezes of figures—height, including plinths, 14½ inches. (*See illustration.*) 1942*l.* 10*s.* *Marq. of Hertford.*

This magnificent pair of vases were formerly in the possession of Henry Baring, Esq., who parted with them to Mr. Bernal for about 200*l.*, many years since. The Marquis of Hertford's agent was opposed by Baron Meyer Rothschild and Mr. Addington.

470 A PAIR OF EXQUISITE VASES, of very elegant form, turquoise, with oval medallions of a shepherdess with a sheep and a dog, and a girl bathing her feet; bouquets of flowers on the reverse, [painted by Dodet and Drand]: they have scroll and leaf handles, and are mounted on pedestals of or-moulu—height, including plinths, 18 inches,. (*See illustration.*) 1417*l.* 10*s.* *Marq. of Hertford.*

Amount of Fourth Day's Sale, 4783*l.* 11*s.* 6*d.*

FIFTH DAY'S SALE.

CAPO DI MONTE.

471 A cup and saucer, with the triumph of Neptune, choice of Paris, and other figures. 32*l.* 11*s.* *S. Addington, Esq.*

472 One, with the triumph of Venus. 34*l.* 13*s.* *A. Barker, Esq.*

473 One, with Diana and Calisto, and another subject. 31*l.* *O. E. Coope, Esq.*

474 One, with the rape of Proserpine, and triumph of Neptune. 34*l.* 13*s.* *H. T. Hope, M.P.*

475 One, with Apollo in his chariot. 36*l.* *D. Falcke.*

476 One, with Bacchus and Ariadne and Proserpine in a chariot. 37*l.* *Rev. T. Staniforth.*

477 One, with the flaying of Marsyas, and triumph of Bacchus. 36*l.* *J. Noble, Esq.*

478 A compotiere and cover, with Phœbus in his car, and the Dance of the Hours. 51*l.* *S. Addington, Esq.*

VARIOUS.

479 A pair of large pilgrims' bottles, [of Nevers ware,] with flowers and foliage in white, on metal plinths—16½ inches high. 53*l.* 6*s.* *Earl of Craven.*

480 Five old Derby plates, with cupids in pink, and flower borders. 9*l.* *J. S. Forbes, Esq.*

481 Three, of Derby Chelsea, with vases, and deep blue borders. 2*l.* 12*s.* 6*d.* *Marlborough House.*

This is called Derby Chelsea from the moulds and models of the Chelsea works being removed to Derby, as well as many of the artists and workmen, when the Chelsea manufactory was discontinued.

482 Two Berlin ditto, with flowers and openwork borders. 2*l.* 12*s.* *W. M. Bigg, Esq.*

483 Three Vienna ditto, with deep blue borders. 3*l.* 2*s.* 6*d.* *Gale.*

484 Six old plates of Staffordshire white ware, with openwork borders. 2*l.* 10*s.* *C. de Vœux, Esq.*

485 A two-handled cup and saucer, with pink ribbon border and blue festoons. 2*l.* *Chaffers.*

486 A cup and saucer, gold inside, with vines and leaves raised. 2*l.* 10*s.* *Watson.*

OLD CHELSEA.

The establishment of the Chelsea manufactory is not correctly known. It became one of importance in 1745, since the company which at that time desired the exclusive privilege of establishing a Porcelain manufactory at Vincennes (subsequently that at Sevres), urged the benefit that France would gain by having works which should exclude the German and English porcelain.

It was especially patronised by George II, who procured models workmen, and even materials, from Saxony and Brunswick.

The period of the greatest excellence of the Chelsea Porcelain is considered to have been between 1750 and 1763; and there was so much demand for it, that dealers are described as surrounding the doors of the works, purchasing the pieces as soon as they were fired, and large prices were paid for them.

Mr. Marryat quotes part of a letter from Horace Walpole to Sir Horace Mann, of the 4th March, 1763, in which he mentions having seen a set of Chelsea Porcelain about to be presented by the King and Queen to the Duke of Mecklenberg, which was to cost 1200*l.*

The works were discontinued in 1764, and the manufactory was then removed to Derby.

487 A pair of oval dishes, crimson borders, painted with birds, butterflies, and fruits. 13*l.* 13*s.* *Marlborough House.*

488 A Pair of beautiful Globular Scalloped Vases and Covers, deep blue, painted with exotic birds, with pierced borders and covers. *Of the highest quality.* 110*l.* 5*s.* *S. Addington, Esq.*

489 A cup and saucer, with festoons raised in white (chipped). 1*l.* 1*s.* *Jackson and Graham.*

490 Another, with flowers, and crimson drapery edge. 3*l.* 13*s.* 6*d.* *W. Wigram, Esq.*

491 A beautiful two-handled cup and saucer, with medallions of cupids in pink, and striped gold sides. 21*l.* — *Powell, Esq.*

492 An ecuelle, cover, and stand, with pink scalloped edges. and sprigs of flowers very delicately painted. 27*l.* 6*s.* *Hon. and Rev. Fred. Baring.*

DRESDEN.

493 A very small cup and saucer, with sprigs of flowers raised, pink and gold. 2*l.* 12*s.* 6*d.* *Morant.*

494 A cup and saucer, with pastoral figures, and pink and gold festooned borders. 3*l.* *Viscount Dupplin.*

495 Another, with pastoral figures and pink scale edge. 2*l.* 10*s.* *W. H. Skynner, Esq.*

496 Another, with classical friezes, in imitation of gems and trophies. 6*l.* *Chaffers.*

497 A two-handled cup, cover, and saucer, with landscapes and roses on yellow ground. 17*l.* 6*s.* 6*d.* — *Powell, Esq.*

This is a fine specimen of the old Derby manufacture, and has the mark known as the crown Derby.

498 A cup and saucer, a la reine, with the cypher H, crimson scale borders, and bouquets of flowers. 3*l.* 3*s.* *Waters.*

499 A beautiful ecuelle, cover, and stand, with landscapes and seaports on red ground. 7*l.* 7*s.* *Annoot and Gale.*

500 Seven cups and saucers, with exotic birds. 10*l.* 10*s.* *Attenborough.*

501 Two ditto, with flowers in blue and gold. 4*l.* 4*s.* *Marlborough House.*

502 A pair of plates, with openwork borders of Forget-me-nots, and white waved centres. 4*l.* 5*s.* *J. S. Forbes, Esq.*

503 Four plates, with fables of animals, and ribbon borders. 6*l.* 10*s.* *Attenborough.*

504 One, with a peacock; and one, with a bouquet of flowers, and ribbon borders. 3*l.* 5*s.* *Herbert Minton, Esq.*

505 One, with exotic birds, and blue scale border; and one, with flowers, and pink border. 1*l.* 14*s.* *Willson.*

506 Two deep plates, with peasants and sheep, and ribbon borders. 4*l.* 5*s.* *Herbert Minton, Esq.*

507 Five plates, with flowers, and openwork borders. 5*l.* *Attenborough.*

508 Six, with flowers of different patterns. 12*l.* 10*s.* *J. S. Forbes, Esq.*

509 Three deep plates, with crimson and green borders. 6*l.* 15*s.* *Marlborough House.*

510 Three plates, with blue and green borders, and birds. 4*l.* 12*s.* *Chaffers.*

511 Five, with flowers, and openwork borders. 4*l.* 15*s.* *Lady Monson.*

512 Four, with fruits and flowers, and blue openwork borders. 5*l.* *Rainey.*

513 Six shell-shaped dishes, with flowers. 4*l.* 6*s.* *W. Meyrick, Esq.*

514 A set of four small pierced baskets, with flowers. 23*l.* *Annoot and Gale.*

515 Four small dishes, with flowers and birds. 4*l.* *W. H. Skynner, Esq.*

516 A flat bowl, with flowers. 1*l.* 12*s.* *Nixon.*

517 A pair of bowls, with figures after Watteau, and flowers. 16*l.* *H. St. John Mildmay, Esq.*

518 A cup, with a concert champêtre, in green and pink borders. 2*l.* 10*s.* *Herbert Minton, Esq.*

519 A cup and saucer, pink, with canary border; and a moutardier, with figures after Watteau. 5*l.* *Attenborough.*

520 A beautiful cabinet cup, cover, and saucer, gros bleu, with Venus and Cupid. 7*l.* 15*s.* *The same.*

521 A plate, with openwork border, white and gold, with Venus mourning over Adonis, in Indian ink, on pink ground. 3*l.* 5*s.* *Nixon.*

522 A pair of plates, with openwork blue and gold borders, medallions of nymphs in the centre, on granite ground. 6*l.* *Redfern.*

523 A canister and cover, with Chinese figures, and raised leaf border, 1739. 4*l.* 5*s.* *Hon. Francis Baring.*

524 A small coffee pot and cover, pale pink ground, with peasants. 4*l.* 4*s.* *Redfern.*

525 Another, with a peasant, a dead bear and dogs, and a rose on the lid. 6*l.* 10*s.* *Marlborough House.*

526 Another, with soldiers in pink, and vegetable stalk handle. 3*l.* 5*s.* *H. St. John Mildmay, Esq.*

527 A teapot, with seaports, and gilt borders. 7*l.* 7*s.* *Chaffers.*

528 A coffee pot, with landscape and horsemen in pink. 4*l* 5*s.* *Annoot and Gale.*

529 A smaller ditto, of Tournay, with cupids in pink; and a flat box and cover, with Chinese figures. 11*l.* *Chaffers.*

529* A beautiful scalloped oblong dish, with figures after Watteau, and small bouquets of flowers. 8*l.* *Marlborough House.*

SÊVRES.

530 A cup and saucer, with small medallions of roses, turquoise ground, and crimson trellis borders. 4*l.* 15*s.* *Rainey.*

531 A cup and saucer, with medallions of exotic birds on gold ground. 6*l.* 10*s.* *P. B. Purnell, Esq.*

532 A cup and saucer, with vases and heart's-ease in medallions on yellow ground. 5*l.* 15*s.* *Chaffers.*

533 A two-handled cup and saucer, with medallions of roses and heart's-eases, and trellis borders of flowers. 6*l.* 15*s.* *Attenborough.*

534 A pair of sugar tureens, covers, and stands, with flowers. 14*l.* *D. M. Davidson, Esq.*

535 A pair of compotieres, with pierced stars, metal tops and glass liners. 18*l.* *Hon. Francis Baring.*

536 An oval two-handled plateau, with roses and cornflowers. 4*l.* 12*s.* *Litchfield.*

537 Another, with roses, in gold circles and crimson lines. 11*l.* *Redfern.*

538 Four square dessert dishes, with roses. 10*l.* 10*s.* *S. P. Cockerell, Esq.*

539 A pair of plates, with roses in blue. 4*l.* *C. Scott, Esq.*

540 A pair of diamond-shaped plateaux, with flowers and blue borders. 5*l.* 5*s.* *Nathan.*

541 Another, with roses in trellis, and light pink borders. 7*l.* *Redfern.*

542 Another, turquoise, with exotic birds and flower border. 4*l.* 10*s.* *Willson.*

543 A cup and saucer, gros bleu, with exotic birds. 4*l.* 4*s.* *Morant.*

544 A large saucer, with blue and crimson flowers, and a landscape in the centre. 4*l.* 4*s.* *Redfern.*

545 A cup and saucer, white, with birds in gold. 6*l.* 5*s.* *Sir H. H. Campbell.*

546 One, gros bleu, with tripos, cupids, and festoons in gold. 6*l.* 10*s.* *A. Barker, Esq.*

547 One, gros bleu, with trees and fountains in gold, [painted by Leguay]. 9*l.* *Watson.*

548 One, white, with Venus chastising Cupid, [painted by Dodet]. 35*l.* 10*s.* *Falcke.*

549 One, with deep blue borders and wreaths of roses. 5*l.* *Lord St. Leonards.*

550 One, with light blue spotted borders, and a wreath of pink ribbon and leaves. 5*l.* 10*s.* *Morant.*

551 One, gros bleu, pencilled with gold, with figures drinking. 27*l.* *Falcke.*

552 One, white, with medallions of cupids and rustic trophies surrounded by flowers, [painted by Chabry]. 23*l.* *Attenborough.*

553 One, with white and gold, square, and medallions after gems. 4*l.* 5*s.* *A. Barker, Esq.*

554 One, white, with cupids. 14*l.* *Annoot and Gale.*

555 One, white, with cupids in pink. 8*l.* 10*s.* *C. de Vœux, Esq.*

556 One, with friezes of flowers, and doves in the centre. 5*l.* *Morant.*

557 One, with deep blue borders and festoons of flowers. 21*l.* *Annoot and Gale.*

558 A cabinet cup, cover, and stand, with figures after Boucher, and rustic subjects, [painted by Chabry]. 30*l.* 10*s.* *Attenborough.*

559 A two-handled chocolate cup, cover, and stand, with upright lines of flowers, and blue ornaments. 20*l.* 10*s.* *E. V. Bayley, Esq.*

560 A beautiful cup and saucer, gros bleu and gold, with two subjects of seaports and figures, [painted by Morin, 1770]. 95*l.* *D. Falcke.*

This was the companion cup to No. 451, and precisely similar, except being painted with seaports.

561 A ribbed cup and saucer, with upright lines of leaves and blue stripes. 8*l.* 8*s.* *Earl of Lonsdale.*

562 A fine chocolate cup, cover, and stand, with landscapes in seven compartments, the ground white pencilled with gold. 80*l.* *D. Falcke.*

563 A small square tray, with open gros bleu and gold border painted with a landscape. 11*l.* 6*d.* *J. D. Gardner, Esq.*

564 An ecuelle, cover, and stand, light blue, with white stars, cupids in Indian ink, in compartments, and wreaths of foliage. 56*l.* 16*s.* *Marq. of Bath.*

565 A cup and saucer, with green and gold borders and festoons of flowers. 6*l.* 16*s.* 6*d.* *P. B. Purnell, Esq.*

566 A milk jug and cover, blue and white ribbon border and wreaths of flowers, mounted with silver gilt. 24*l.* 3*s.* *Marlborough House.*

567 A beautiful cabinet cup, cover, and stand, gros bleu, exquisitely painted with two figures after Boucher, and four subjects of pastoral trophies, [painted by Chabry and Chavaux]. 41*l.* *Falcke.*

568 A tall cup and saucer, with broad scalloped green borders, and bouquets of flowers. 21*l.* *S. Addington, Esq.*

569 A cabaret, rose du Barri, with bouquets of flowers; con-

sisting of square plateau, milk jug, sucrier and cover, and cup and saucer. 91*l.* *Marlborough House.*

570 A cup and saucer, turquoise, with wreaths of gold leaves and vases of flowers. 12*l.* 15*s.* *Sir H. H. Campbell.*

570* [A sceaux painted with flowers and cupids.] 17*l.* 6*s.* 6*d.* *Annoot and Gale.*

571 A BEAUTIFUL JEWELLED CUP AND SAUCER, gros bleu, with medallion portraits suspended from gold wreaths, and ruby and pearl border above, [painted by Leguay]. 80*l.* *D. Falcke.*

572 A smaller jewelled cup and saucer, gros bleu, with rubies and gold leaves. 28*l.* 17*s.* 6*d.* *Baron J. de Rothschild.*

These exquisite jewelled cups were manufactured exclusively for Marie Antoinette, the first one was an unusually fine specimen.

573 A cup and saucer, turquoise, with bouquets of flowers, [painted by Chevaux]. 16*l.* 16*s.* *Sir H. H. Campbell.*

574 A cup, rose du Barri, green and white, with flowers, [painted by Chevaux]. 4*l.* *Ed. Snell, Esq.*

575 A milk jug and cover, gros bleu, with a wreath of flowers mounted, with silver-gilt handle. 21*l.* *Annoot and Gale.*

576 A cup and saucer, rose du Barri and green, with white compartments and bouquets of flowers, by Vavasour. 44*l.* 2*s.* *S. Addington, Esq.*

577 One, pale yellow, with two subjects of children in blue. 32*l.* 11*s.* *Sir H. H. Campbell.*

578 One, gros bleu and gold, trellis border, with festoons of flowers. 12*l.* 1*s.* 6*d.* *O. E. Coope, Esq.*

579 One, rose du Barri, with flowers in green compartments. 16*l.* 16*s.* *Annoot and Gale.*

580 One, white, with a peasant girl and a pastoral trophy in landscapes, [painted by Noel]. 54*l.* 12*s.* *A. Barker, Esq.*

581 One, pale yellow, with two subjects of children in blue, the faces coloured. 41*l.* *H. L. Wigram, Esq.*

582 One, green and rose du Barri, with exotic birds—imperfect. 7*l.* 5*s.* *Webb.*

583 One, rose du Barri, with bouquets of flowers. 23*l.* 10*s.* *Viscount Falmouth.*

584 One, white, with arms in Indian ink, and a soldier seated at a table, in colours, [painted by Morin]. 23*l.* *Earl of Lonsdale.*

585 A PAIR OF BEAUTIFUL SMALL SQUARE JARDINIERES, turquoise, each with four subjects of cupids, in pink. 75*l.* *S. Lyne Stephens, Esq.*

586 A VERY FINE ECUELLE, COVER, AND STAND, gros bleu, with six subjects of seaports exquisitely painted [by Morin and Boulanger], and gold borders, delicately pencilled. 150*l.* *D. Falcke.*

This remarkably fine specimen is said to be from the Royal Collection, and purchased by Mr. Bernal for a very small sum.

587 A cup and saucer, gros bleu, with gold spots, painted with two landscapes. 10*l.* 10*s.* *Morant.*

588 One, green, with white compartments, painted with bouquets of flowers. 17*l.* 17*s.* *O. E. Coope, Esq.*

589 A small basin and stand, marbled rose du Barri and blue, with wreaths of flowers in compartments. 17*l.* *S. Addington, Esq.*

590 A moutardier, cover, and stand, turquoise, with flowers in three compartments. 20*l.* *Sir Anth. de Rothschild.*

591 A cup and cover, light blue, with white spots, small medallions from gems in compartments, surrounded by wreaths of gold suspended by ribbons, with trophies on the lid. 11*l.* *A. Barker, Esq.*

592 A tankard and cover, white, with gold spots, painted [by Veillard], with utensils in landscapes. 19*l.* *Marq. of Londonderry.*

593 A cup, cover, and stand, marbled rose du Barri and blue, with a shepherd keeping sheep and goats, in compartments. 25*l.* *Attenborough.*

594 A cup and saucer, white, with gros bleu and gold borders, painted with wreaths and festoons of flowers. 5*l.* 5*s.* *E. V. Bayley, Esq.*

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SÈVRES PORCELAIN.

595 A moutardier, cover, and stand, pale yellow, with Cupid and fruits in blue, [painted by Veillard]. 28*l.* 7*s.* *Marq. of Bath.*

596 A PAIR OF TALL VASES AND COVERS, green with white and gold bands, and festoons of leaves at the sides, each beautifully painted with a subject of pastoral figures, and bouquets of flowers on reverse, mounted on or-moulu plinths—including plinths 14½ in. high. 315*l.* *J. B. Stanhope, M.P.*

These were described as No. 358.

597 A NOBLE OVIFORM VASE AND COVER, green with gilt busts forming the handles, an exquisite painting of a peasant family, in the manner of Greuze, and an artistic trophy on the reverse, in medallions—18 in. high. 388*l.* 10*s.* (*See illustration*) *Marq. of Hertford.*

598 A PAIR OF EXQUISITE TALL VASES AND COVERS, of rare form, gros bleu, delicately pencilled with gold stripes, with medallion of a sacrifice to Venus and Bacchus, in imitation of gems, and trophies on the reverse, mounted on or-moulu plinths—including plinths 14 in. high. (*See illustration.*) 700*l.* *S. H. Sutherland, Esq.*

These were as pure specimens as ever emanated from the celebrated Sèvres Manufactory.

599 A MAGNIFICENT CENTRE VASE AND COVER, GROS BLEU WITH UPRIGHT HANDLES, of foliage, a festoon of leaves raised, gilt, encircling the vase and falling over the handles, the lower part fluted with pendant lines of leaves; in the centre is a most exquisite painting of a peasant and two girls gathering cherries, a donkey with panniers filled with cherries at their side, a group of flowers on the reverse—on square plinth. *This superb work of art is* 18 *in. high.* (*See illustration.*) 871*l.* 10*s.* *Marq. of Hertford.*

From the collection of Sir Wathen Waller, who most probably purchased it at the Empress Josephine's sale in Paris after her death.

600 A PAIR OF VASES AND COVERS, OF EQUALLY HIGH QUALITY, GROS BLEU, with handles resting on grotesque masks, a frieze of gold foliage encircles the bowls, and on the necks are two exquisite paintings [by Gremont] of a nymph at the bath, and a bacchante reclining, squeezing grapes into her mouth, bouquets of flowers on the reverse—on fluted stems and square plinths—15½ in. high. (*See illustration.*) 900*l.* *Sir A. de Rothschild.*

These are said to be part of the celebrated service known as the Roman History Service, part of which is in the possession of her Majesty.

601 A PAIR OF OVIFORM VASES AND COVERS, OF EQUALLY HIGH QUALITY, GROS BLEU, with flat handles, encircled with bands of foliage, the front of each nearly covered with an exquisite painting of Bacchus seated, with an infant and goats, and a nymph presenting a wreath to Cupid in landscapes, on the reverse are bouquets of flowers suspended from blue ribbons—on fluted stems and circular plinths—13 in. high. (*See illustration.*) 590*l.* *Marq. of Bath.*

The painting of these vases was of the very highest quality, they were obtained by Mr. Bernal from Mr. Jarman, many years since; the tops were of English manufacture, and were not originally intended to have covers.

Amount of fifth Day's Sale.... 6,133*l.* 16*s.* 6*d.*

Total amount of Porcelain.... 17,111*l.* 19*s.*

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599

600

SEVRES PORCELAIN.

SIXTH DAY'S SALE.

The height of the Pictures is always expressed first.

PICTURES IN FRONT DRAWING ROOM.

Buys, 1774	610	A conversation of six gentlemen and ladies, in an apartment—21 in. by 16 in. Sold with No. 611.
Buys.....	611	The lesson: a composition of four figures—the companion. 100*l.* *Marq. of Hertford.*
Boucher	612	Two nymphs, with Cupid, reclining in a landscape—*a sopra porta*, about 4 ft. 6 in. wide. Sold with No. 613.
Boucher	613	Three nymphs and a cupid reclining in a landscape—the companion. 64*l.* 1*s.* *The same.*
Coypel	614	Adrienne le Couvreur, as the Magdalen—*engraved*—16 in. by 11½ in. 7*l.* 7*s.* *T. Vardon, Esq.*
Breughel	615	A pair of village scenes, with numerous figures. *Highly finished on copper*—6½ in. by 8½ in. 40*l.* 19*s.* *W. Lea, Esq.*
Breughel	616	A fête champêtre; and a fête in the gardens of a château—a pair. *Exquisitely finished*—6 in. by 8½ in. 43*l.* 1*s.* *The same.*
Karl de Moor ..	617	Admiral Cornelius de Witt, in a richly ornamented brown dress, with lace scarf; a man-of-war in the background—16½ in. by 13 in. Sold with No. 617.*
Karl de Moor ..	617*	His wife—the companion. 24*l.* 3*s.* *Morant.*

P. de Champagne	618	The Marshal Fabert, in armour; a skirmish in the background—14 in. by 10½ in. 4*l.* 4*s.* *Morant.*
German	619	An officer, in a brown dress, his hand resting on a helmet on a table—12 in. by 8 in. 3*l.* 3*s.* — *Ellis, Esq.*
English.....	620	Beau Fielding, in a court dress, with a muff—small whole length—14 in. by 9 in. 26*l.* 5*s.* *E. of Lonsdale.*
Drouais.....	621	Louis XVI., when young — small whole length—14 in. by 10½ in. 12*l.* 1*s.* 6*d.* *H. B. Baring, M.P.*
Gonzales	622	A gentleman, in a lilac embroidered coat, standing near a table, on which is a violoncello; a terrace in the background—12½ in. by 9½ in. 1*l.* 1*s.* *Waters.*
Breughel	623	A coast scene, with vessels and figures —7 in. by 12½ in. 32*l.* 11*s.* *W. Stirling, Esq.*
Gonzales	624	A lady, in a pink dress, standing near a table—small whole length—8 in. by 5 in. 4*l.* 15*s.* *The same.*
Bilcoq	625	A lady seated reading at a table, on which is a bust of Homer—7 in. by 6 in. 11*l.* 11*s.* *G.H. Morland, Esq.*
Karl de Moor ..	626	An officer, somewhat like Count Tarouca, in armour, standing near a bank, on which is a helmet—oval—19 in. high. 7*l.* 7*s.* *T. Wilson, Esq.*
Mignard	627	A young French Princess, supposed to be the Duchesse du Maine, seated on a cushion blowing bubbles, a spaniel at her side—26 in. by 20 in. 44*l.* 2*s.* *T. D. White.*

Largilliere	628	A lady, in a yellow dress and red cloak —oval—29½ in. high. 6*l.* 6*s.* *R. Osborne, M.P.*
Mignard	629	Madame de Fontanges [*but* Marquise de Longueville,] in a yellow dress, and blue and ermine cloak —oval—36 in high. 10*l.* 10*s.* *H. B. Baring, M.P.*
Largilliere .... [*but* Mignard.]	630	The Duke of Burgundy, in armour, with the ribbon of St. Esprit; a battle in the background—oval—28 in. high. 21*l.* 10*s.* 6*d.* *Stanger.*

From Lord Cowley's Collection.

Hugtenburg, .. [dated 1735.]	631	The Princess Maria Clementina Sobieski, of Poland, on horseback, in the singular dress she wore in her romantic journey from Warsaw to Rome to marry the Pretender, Prince James Stuart—19 in. by 26 in. 31*l.* 10*s.* *Duke of Hamilton.*
Drouais.....	632	Louis XV., in a cuirass, and cloak embroidered with fleurs-de-lys; he wears the badge of the Golden Fleece—oval—28½ in. high. 4*l.* *Morant.*
Mignard, after,	633	Philip, Regent Duke of Orleans, in armour—oval—26½ in. high. 4*l.* *The same.*
Netscher, after, [*but* Tounaier.]	634	The Duchesse de Berri, in a blue velvet dress, seated, leaning on a cushion, a child at her side—24½ in. by 17 in. 6*l.* 15*s.* *T. Wilson, Esq.*

Jansens.....	635	The artist, with his friends, feasting and dancing before the portico of a château—13 in. by 18 in. 26*l.* 5*s.* *H. B. Baring, M.P.*
Largilliere	636	The Queen of Louis XV., in a dress ornamented with jewels, holding a fan—oval—27½ in. high. 3*l.* 15*s.* *Morant.*
Mignard	637	Maria Theresa, in a white dress with pink ribbons—oval—28 in. high. 5*l.* 5*s.* *W. Stirling, M.P.*
Rigaud ..... [*but* Mignard.]	638	Louis XIV., in armour, holding a baton—oval—28 in. high. 7*l.* 7*s.* *Stanger.*

From Lord Cowley's Collection.

French	639	An ecclesiastic, seated in a library—21½ in. by 17½ in. 3*l.* 15*s.* *T. Wilson, Esq.*
Boucher ..... [*but* Van Loo.]	640	A pastoral scene—a moulded panel—3 ft. 6 in. wide. Sold with 641.
Boucher ..... [*but* Van Loo.]	641	The companion. 55*l.* 13*s.* *Marquis of Hertford.*
Albano, after ..	642	The Marine Venus—8½ in. by 7½ in. 11*l.* *G. Morland, Esq.*
Largilliere	643	Madame de Montespan [*but* Madame de Thyanges]—oval—8½ in. high. 12*l.* 12*s.* *T. Wilson, Esq.*
Coypel	644	Duchess of Burgundy, in white dress with red drapery, attended by Cupid holding music—20 in. by 16 in. 10*l.* 10*s.* *H. B. Baring, M.P.*
Van Kessel	645	A group of armour, cannon, and other arms—*on copper*—7½ in. by 11 in. 3*l.* 5*s.* *Pearce.*

Velasquez, after	646	King of Portugal; and Catherine of Braganza—a pair—6½ in. by 4½ in. 3*l.* 3*s.* *Waters.*
Breughel	647	Summer and Winter—a pair of landscapes — 4 in. by 6 in. 16*l.* 5*s.* *Walter Stirling, Esq.*
Boel	648	Charles II., in armour, holding a baton, his left hand resting on a helmet—8½ in. by 6 in. 5*l.* 5*s.* *Waters.*
Breughel	649	An extensive landscape, with post-waggons and figures on a road—8 in. by 12 in. 45*l.* 13*s.* 6*d.* *G. Morland, Esq.*
J. DE MABUSE..	650	Virgin and Child, seated in a gothic stone throne, with landscape background — 8½ in. by 6½ in. 40*l.* 19*s.* *The same.*
Netscher	651	Duchesse of Burgundy [*but* Duchesse de Maine,] in a crimson velvet dress, standing before a pedestal, on which is a group of fruits—arched top—13 in. by 10 in. 30*l.* 9*s.* *T. Baring, M.P.*
Drouais	652	Louis XV., in a violet coat, with the star of St. Esprit—12 in. by 19 in. 4*l.* *T. Wilson, Esq.*
Van Thulden ..	653	Charles II. [*but* Prince Ferdinand de Suabia,] in armour, a lion at his feet—small whole-length—13 in. by 19½ in. 2*l.* 10*s.* *Duke of Hamilton.*
Kilian, after....	654	A prince of Hesse, in a black silk dress, standing near a table—small whole-length—10 in. by 7½ in. 3*l.* 5*s.* *The same.*

Parrocel	655	A French cavalier, like Turenne, on a horse richly caparisoned—13½ in. by 10½ in. 24*l.* 3*s.* *Marquis of Londonderry.*
Buys.....	656	A conversation in a garden—12½ in. by 16½ in. Sold with No. 657.
Buys.....	657	The proposal—the companion—21½ in. by 16 in. 78*l.* 15*s.* *Hon. F. Baring.*
Van Harpe	658	Peace and Plenty crowning Frederick Henry, Prince of Orange, who is seated—13 in. by 11 in. 4*l.* 4*s.* *Clark.*
LUCAS CRANACH	659	A LANDSCAPE, with the Duke of Saxony, attended by cavaliers and ladies, reposing round a fountain, near the portico of a palace; a rocky bay scene in the background, with arched top, festooned with gold—12 in. by 15½ in. *Highly interesting.* 43*l.* 1*s.* *Morant.*
A. GRIMMER ..	660	ST. CHRISTOPHER carrying the Infant across a river towards a rocky hermitage; a city in the background—5 in. by 8 in. *A very perfect specimen of this rare Master.* 22*l.* 11*s.* 6*d.* *Pearce.*
Steenwyck	661	St. Jerome, studying in a gothic apartment leading into a church—5½ in. by 7½ in. 5*l.* 5*s.* *The same.*
Rigaud.....	662	The Duc de Noailles, in a cuirass, with the star of St. Esprit—13 in. by 10½ in. 5*l.* 5*s.* *Morant.*
Gerard Hoet .. [1665.]	663	A gentleman, in a red silk dress and cloak, standing at a sculptured

		stone window—8½ in. by 12 in. 10*l.* *Webb.*
Boucher	664	A peasant girl, in a brown dress and straw hat—7½ in. by 6½ in. 11*l.* 6*s.* *H. B. Baring, M.P.*
Largilliere	665	The Duchess of Burgundy, in a red velvet dress—oval, three-quarters-length—31 in. high. 15*l.* 15*s.* *T. Wilson, Esq.*
MIGNARD.....	666	Marie de Bourbon, Duchess de Montpensier and Orleans, in a blue dress ornamented with rows of pearls, in the character of Fortune dispensing her gifts—half-length—50 in. by 36½ in. 45*l.* 3*s.* *Graves.*
Van der Meulen	667	Louis XIV., attended by his staff, outside the walls of Douay; a deputation of burgomasters kneeling before the Queen, who is seated in her gilt coach; the French army is entering the town, over a bridge, in the background—23 in. by 35½ in. 43*l.* 1*s.* *The same.*
MIGNARD AND COYPEL	668	The espousals of the Duke and Duchess of Burgundy, who are surrounded by Hymen, Minerva, and other allegorical figures; cupids spreading a festoon of flowers, in the foreground—59 in. by 73 in. 34*l.* 13*s.* *H. B. Baring, M.P.*
Van der Meulen	669	Louis XIV., on horseback, surrounded by his staff, directing the siege of a town, which is seen in the background—arched top—21½ in. by 15½ in. 55*l.* 13*s.* *Farrer.*

Van der Meulen	670	Louis XIV., on horseback, attended by his staff, receiving the keys of Marsau—21½ in. by 15½ in. 55*l.* 13*s.* *The same.*
Netscher	671	Racine, in a yellow dress and blue cloak, standing before a table, on which is a sword and mask; a sculptured statue of Tragedy, in the background — half-length — 17¼ in. by 14½ in. 22*l.* 1*s.* *Lord St. Leonard's.*
Frank Hals .... [*but* Van der Helst.]	672	Admiral De Ruyter [*but* Aart Van Ess,] in a black and gold dress, holding a baton, a page standing by his side; a sea view in the background—half-length—18 in. by 16½ in. 14*l.* 3*s.* 6*d.* *S. Christy, M.P.*
De Troye	673	Philip, Duc d'Anjou, in a crimson dress, holding a hat and feather under his arm—half-length—37½ in. by 30 in. Sold with No. 674.
De Troye	674	Charles, Duc de Berri, in a blue dress, his left hand extended—the companion—half-length—37½ in. by 30 in. 44*l.* 2*s.* *Hon. Fred. Baring.*
MIGNARD.....	675	MADAME DE MAINTENON, in a yellow damask dress, and blue robe lined with ermine, her hand resting on a book, seated at a table, on which is an hour-glass—52 in. by 40 in. *Purchased at Quintin Crawford's sale.* 84*l.* *Duke of Hamilton.*

Engraved as from Mignard, but believed to have been painted by Le Brun.

MIREVELDT....	676	Prince Maurice, in gilt armour, on a white charger with a very long mane; an army in the background 14 in. by 13 in. 64*l.* 1*s.* *Marquis of Londonderry.*
RIGAUD.....	677	Louis XIV., in his coronation robes; he holds a sceptre, the crown and insignia on a cushion by his side. *Signed by the Artist*—18 in. by 14 in. 49*l.* 7*s.* *Colnaghi, for H.R.H. the Duc D'Aumale.*
Boucher	678	Princess Victoire d'Orleans, as a river nymph, seated in a landscape —18 in. by 14½ in. 32*l.* *Annoot.*
Mireveldt.....	679	Frederick of Nassau, in a green dress and red scarf, white hat and feather, on a grey charger; an army in the back ground. 32*l.* 11*s.* *H. B. Baring, M.P.*
Sir Peter Lely..	680	A lady, like the Countess de Grammont [Duchess of Cleveland], in a lilac and white dress, with rich scarf, seated in a landscape, with sculpture in the background—26 in. by 21 in. 13*l.* 2*s.* 6*d.* *Earl of Lonsdale.*

PICTURES IN BACK DRAWING ROOM.

Boucher	681	A shepherd, keeping sheep and playing with a dove—*a sopra porta*—5 ft. wide. Sold with No. 682.
Boucher	682	A shepherdess, with doves—the companion—5 ft. wide. 65*l.* 2*s.* *John Mitchell, Esq.*
Coypel	683	Princess Victoire d'Orleans, in a white and blue dress—oval, half-

		length—28 in. high. 11*l.* 11*s.* *Pearce.*
MIGNARD	684	Madame de la Vallière, holding a miniature of Louis XIV.—the companion—28 in. high. 51*l.* *Tho. Baring, M.P.*
Mignard.....	685	Duke of Burgundy, in armour—half-length—21 in. by 16 in. 13*l.* 2*s.* 6*d.* *Stanger.*
Van der Meulen . [*but* Van Loo]	686	Louis XIV., in armour, with a red cloak; landscape background—small whole-length—17½ in. by 14 in. 5*l.* 10*s.* *Morant.*
Netscher	687	A girl, in a blue and white dress, with a basket of flowers on a pedestal—half-length—18½ in. by 14 in. 32*l.* 11*s.* *Hon. Francis Baring.*
Nattier	688.	Joachim [Francois] Bernard Potier [Duc de Gisors], in a white silk dress, with a page and robes in the background—small whole-length—18 in. by 15 in. [Engraved by Petit.] 32*l.* 2*s.* 6*d.* *H. B. Baring, M.P.*
Mignard.....	689	Madlle. de Houdaincourt [*but* Bouthillier, subsequently wife of Marshal Clairambault], in a white silk dress, seated on a landscape, holding a wreath of flowers; a château in the back ground—oval—15 in. by 20 in. 21*l.* *Weeks.*
Wyck.....	690	Head of an officer, in armour—oval—7 in. high. 1*l.* 15*s.* *H. Skynner, Esq.*
Van Loo	691	A lady, in a white and blue dress—

half-length—10½ in. by 8 in. 5*l.* 5*s.* *Mrs. Wilmer.*

Rigaud ..... [*but* Van Loo] 692 Louis XV., in half armour, holding the sceptre; the crown, and robes on a table at his side—small whole-length—[painted for the Orleans Gallery], 28 in. by 21 in. Sold with No. 693.

Rigaud ..... [*but* Van Loo] 693 The Queen of Louis XV., in a white dress — the companion — small whole-length — 28 in. by 21 in. 42*l.* *Farrer.*

Prins ..... 694 A view in Holland, with figures on a road, and châteaux in the distance—12½ in. by 16 in. 33*l.* *H. Baring, M.P.*

Natoire ..... 695 Elizabeth, Duchess of Parma, aunt of Louis XVI., in a blue hunting dress, seated in a landscape—half length—15 in. by 12½ in. 12*l.* 12*s.* *C. Plumley, Esq.*

Drouais ..... 696 Louis XVI., or the Prince de Condé, in a blue coat—17½ in. by 15½ in. 4*l.* 14*s.* 6*d.* *T. Wilson, Esq.*

German ..... 697 Christina of Sweden, in a black dress, holding a sceptre: she is standing under the portico of a palace—17 in. by 14 in. 14*l.* 3*s.* 6*d.* *Morant.*

Rigaud ..... 698 The Dauphin, son of Louis XIV. with long light hair, in armour—oval—28 in. high. 2*l.* 18*s.* *The same.*

Van Loo ..... [*but* Touanier] 699 A lady, in a white and blue dress, gathering flowers in a balcony—

half-length—44 in. by 34 in. 38*l.* 17*s.* *G. R. Smith, Esq.*

Largilliere ..... 700 Louis XIV., in gilt armour; and his queen—a pair of ovals—three-quarters-length—25 in. high. 28*l.* 7*s.* *Farrer.*

Mignard ..... 701 Two young French princes, the sons of the Dauphin and grandsons of Louis XIV., in blue dresses, the younger holding a miniature—half-length—34 in. by 36 in. 12*l.* *H. B. Baring, M.P.*

Nattier ..... 702 A lady, in a white and blue silk dress, seated in a landscape, holding a page of music—half-length—39 in. by 31 in. 52*l.* 10*s.* *The same.*

MIGNARD ..... 703 Madame la Valliere, in a blue silk dress, with pearls in her hair, seated at a table—half-length—38 in. by 29½ in. 81*l.* 18*s.* *T. Baring, M.P.*

Van Loo..... 704 Madame Adelaide of Orleans, in a rich yellow dress—oval, three-quarters-length—25 in. high. 26*l.* 5*s.* *Pearce.*

Van Loo..... 705 Madame Elizabeth d'Orleans, in a red and yellow dress—oval three-quarters-length—25½ in. high. 13*l.* 2*s.* 6*d.* *Stanger.*

Mignard..... 706 Maria Theresa, in a blue dress and pearl necklace—three-quarters-length—18 in. by 15½ in. 4*l.* 4*s.* *Graves.*

MIGNARD ..... 707 Princess Henrietta, Duchess of Orleans, in a blue and white dress.

ornamented with fleurs-de-lys: she holds a watch in her hand, a terrier is lying at her side—half-length—40 in. by 33 in. 81*l.* 18*s.* *T. Vardon, Esq.*

This beautiful portrait is one of the best works of the Master.

Boucher	708	A harvest and vintage of cupids—*a pair of sopra porte*—42 in. wide. 32*l.* *N. G. Lambert, Esq.*
French	709	Madame Geoffroi, in a red dress, with a muff—three-quarters-length—28 in. by 22 in. 3*l.* 5*s.* *H. B. Baring, M.P.*
De Troye	710	Duchess of Burgundy, in a blue dress, with a spaniel and another dog—half-length—28 in. by 22½ in. 10*l.* 10*s.* *F. Walford, Esq.*
Nattier ..... [*but* Fredon]	711	Louis XVIII., when a boy, in a blue coat — three-quarters-length—25 in. by 21 in. 6*l.* 5*s.* *Annoot.*
De Troye	712	Madame Adelaide d'Orleans, in a white and blue dress, at a fountain, with an attendant presenting a basket of flowers—half-length——28 in. by 22 in. 13*l.* 10*s.* *F. Walford, Esq.*
RIGAUD	713	La Comtesse de la Briffe, as Ceres, in a brown dress, seated on a bank, holding a sickle and ears of corn—half-length—53 in. by 40 in. *This beautiful portrait is engraved by Drevet.* 42*l.* 10*s.* *Pearce.*
Mignard ..... [*but* Rigaud]	714	A gentleman, in a yellow dress and blue velvet cloak—three-quarters-

length—31 in. by 23 in. 4*l.* 10*s.* *Annoot.*

German ..... 715 Emperor Paul of Russia, in a red coat and blue velvet ribbon—three-quarters length—30½ in. by 24 in. 14*l.* 14*s.* *H. B. Baring, M.P.*

LARGILLIERE.... 716 The Pretender, in a red dress, wearing the Order of the Garter, and his sister, in white satin, at his side in a garden—small whole-length—26 in. by 21 in.—*engraved.* 116*l.* 11*s.* *Farrer.*

This picture is of great interest, there being no doubt as to its authenticity; it having been engraved soon after it was painted.

A. Boonen ..... 717 Peter the Great, in armour, and his Empress Catherine—a pair—half-length—13½ in. by 9½ in. 46*l.* 4*s.* *Earl of Lonsdale.*

Mignard..... 718 Madlle. de Montpensier, in a red dress—oval, three-quarters-length—15 in. high. 10*l.* 10*s.* *F. Walford, Esq.*

E. Van der Neer .. 719 Count Rantzou, in a cuirass and white scarf, holding a baton—half-length—9 in. by 7 in. 7*l.* 17*s.* 6*d.* *Morant.*

Schalken..... 720 A lady, in a yellow and blue scarf—small oval—*on copper*—5 in. high. 15*l.* 15*s.* *Pearce.*

NETSCHER ..... 721 William III. in his robes; and Queen Mary, in a yellow satin dress and ermine cloak, seated in garden—a pair—half-length—15 in. by 12 in. 42*l.* *Farrer.*

Rigaud, after, 722 A king and queen of Saxony—a

pair of small whole-lengths—20 in. by 13 in. 7*l.* 17*s.* 6*d.* *G. Moore, Esq.*

Natoire ..... 723 A lady, in a white dress and veil [Madame de Pompadour en vestale]—oval, three-quarters length 20½ in. high. 20*l.* 10*s.* *H. B. Baring, M.P.*

Gonzales..... 724 A gentleman, in a white silk dress —oval, half-length—*on copper*— 6 in. high. *Exquisitely painted.* 22*l.* 1*s.* *Graves.*

Karl de Moor.... 725 Madlle. Vertue Carnee, in a blue and yellow dress—oval, half-length —8½ in. high. 8*l.* 10*s.* *Pearce.*

GREUZE ..... 726 Marie Antoinette, in a white dress and veil — oval, three-quarters length—24 in. high [*from Stowe*]. 51*l.* 9*s.* *Sir R. Peel.*

This picture is the pendant to the Portrait of Louis XVI., purchased by the late Sir R. Peel at Stowe. They are from the Duc de Berri's Collection.

Mignard..... 727 Madame la Duchesse de Montausier, in a yellow and blue drapery— three-quarters length—31 in. by 24 in. 22*l.* 1*s.* *Annoot and Gale.*

GREUZE ..... 728 MADAME DE POMPADOUR, in a
[*but* Drouais.] white flowered dress, with a muff —oval, three-quarters length.— 23 in. high. 194*l.* 5*s.* *S. L. Stephens, Esq.*

German ..... 729 The Emperor Leopold, and his Empress, in fancy dresses — small whole length—*on copper*—13 in. by 9 in. 13*l.* 13*s.* *H. B. Baring, M.P.*

Rigaud	730	The Duke of Burgundy, in armour, with the ribbon of St. Esprit; a battle in the distance—half-length —57 in. by 44 in. 32*l.* 11*s.* *C. Mills, Esq.*
Mignard	731	Mademoiselle Mancini, in a blue dress — three-quarters-length — 28 in. by 23 in. 14*l.* 14*s.* *Earl of Lonsdale.*
Nattier	732	Madame Tençin, in a blue dress, with black lace cap, holding a fan —three-quarters length — 30 in. by 24 in. 3*l.* 13*s.* 6*d.* *R. Osborne, M.P.*
French	733	Louis XVI., when young, in a red dress, with the Order of the Golden Fleece — three-quarters-length — 22 in. by 19 in. 6*l.* 15*s.* *Annoot.*
F. de Troye	734	Princess of Orleans as Venus, with Cupid—half-length—22 in. by 18 in. *Engraved by Vattet.* 7*l.* 15*s.* *G. Moore, Esq.*
Van der Meulen.. [*but* Martin, after]	734A	A camp scene, with a view of Tournay in the distance. 14*l.* 3*s.* 6*d.* *Stanger.*
Van der Meulen.. [*but* Martin, after]	734B	Louis XIV. and his staff, commanding an assault of cavalry. 14*l.* 10*s.* *The same.*
Van der Meulen.. [*but* Martin, after]	734C	The passage of the Rhine, with Louis XIV. and his staff in the foreground. 15*l.* 5*s.* *Watson.*

Amount of Sixth Day's Sale.....3113*l.*

SEVENTH DAY'S SALE.

PICTURES ON STAIRCASE.

Largilliere	735	An officer, in a cuirass and red velvet cloak—three-quarters-length —34 in. by 26 in. 1*l.* 1*s.* *Watson.*
Bouton	736	A Prince of the Lorraine family, in a red coat—half-length—35 in. by 29 in. 2*l.* 7*s.* *The same.*
Mignard.....	737	Marie, Queen of Louis XIV., in a white dress and pearl necklace—oval, three-quarters length—31 in. by 26 in. 12*l.* 12*s.* *Morant.*
Mignard	738	Portrait of the artist, in a blue cloak—oval, three-quarters-length 32 in. by 25 in. 8*l.* 8*s.* *S. Christy, M.P.*
Nattier	739	A lady, in a white satin dress and pink cloak, with a wreath of flowers on her shoulders—three-quarters-length—30 in. by 25 in. 9*l.* 9*s.* *Morant.*
Ramsay	740	Frederick, Prince of Wales, and the Princess, in their robes—a pair—small whole-length—35 in. by 24 in. 12*l.* *Hon. F. Baring.*
Mignard	741	Head of a lady, with pink feathers in her hair—16½ in. by 13 in. 2*l.* *Waters.*

French	742	Cardinal Richelieu, in an ermine cloak—17 in. by 13 in. 2*l.* *Morant.*
Moroni	743	A Grand Duchess of Tuscany, in a rich dress striped with gold, a chain of pearls hanging from her neck; her right hand resting on a chair, a fan in her left, and drapery behind—half-length—44 in. by 39 in. 26*l.* 15*s.* *Nieuwenhuys.*
German	744	The Empress Maria Theresa, in a white dress and ermine robes, her left hand resting on a crown—half-length—55 in. by 45 in. *Presented by the Empress to the Earl of Hyndford.* 11*l.* *Morant.*
German	745	Anne, Duchess of Courland, [sister of Maria Theresa,] in a yellow silk dress, wearing a red ribbon badge and star of diamonds, a fan in her right hand—half-length—50 in. by 38 in. *From the Collection of the Earl of Hyndford, who was Ambassador at the Court of Russia, from* 1741 *to* 1749. 4*l.* 4*s.* *Waters.*
Drouais	746	Sophie, aunt of Louis XVI., in a richly embroidered pink dress, holding a page of music—half-length—28 in. by 23 in. 8*l.* 18*s.* 6*d.* *Annoot and Gale.*
Karl de Moor....	747	A lady in a white satin dress and pearl necklace, holding a gilt dish of fruit—half-length—37 in. by 30½ in. 11*l.* 11*s.* *Nieuwenhuys.*
Parrocel	748	Louis XIV., in a blue coat on a bay

charger, in a landscape—50 in. by 37½ in. 4*l.* 4*s.* *Wright.*

Rigaud ..... 749 A marshal, like Marshal Tallard, in armour, with a blue ribbon and a crimson cloak over his shoulder, his hand resting on his helmet—half length—46 in. by 38½ in. 4*l.* 10*s.* *Willson.*

RIGAUD ..... 750 Louis XV., in his coronation robes—whole length—52½ in. by 40½ in. 58*l.* 16*s.* *Marquis of Hertford.*

Mignard..... 751 Duchesse de Berri, in a white dress, ornamented with rubies and pearls, holding an arrow—half-length—39 in. by 35 in. 11*l.* *Morant.*

Mignard..... 752 Louise, Duchess of Orleans, in a rich yellow dress, with blue cloak, seated—half-length—34 in. by 27 in. 13*l.* *The same.*

De Troye..... 753 A girl, in a crimson satin dress, holding a basket of flowers on a terrace, a greyhound before her—whole-length—51 in. by 31 in. 8*l.* 5*s.* *Annoot and Gale.*

LARGILLIERE.... 754 Duchesse de Berri, in a gold and crimson velvet dress, as Cleopatra, about to drop the pearl into a silver vessel on a table—half-length — 48 in. by 38½ in. 55*l.* 13*s.* *G. R. Smith, Esq.*

Boucher..... 755 Two nymphs, one of them sleeping after the chace—a *sopra porta,* about 4 ft. wide. 43*l.* 1*s.* *N. G. Lambert, Esq.*

VAN LOO	756	A lady, in a blue dress and turban, playing the guitar—three-quarters length—32 in. by 25 in. 22*l.* 1*s.* *H. G. Bohn, Esq.*
Avercamp	757	A frost scene outside the walls of Antwerp, with masquerade and other figures skating on the frozen moat—26½ in. by 42 in. 38*l.* 17*s.* *W. Maskell, Esq.*
Michaud	758	A Dutch village, on a river, with numerous figures assembled round the booth of a charlatan, waggons and market figures on the right—24 in. by 35 in. 35*l.* *Morant.*
Van der Meulen .	759	Louis XIV., on horseback, accompanying his Queen in her coach drawn by six white horses, and attended by a numerous cortége, on a road towards a fortified city—29 in. by 45 in. 53*l.* 0*s.* 6*d.* *Marq. of Lansdowne.*
Drouais	760	An aunt of Louis the XVI., in a green dress, embroidered with flowers—three-quarters-length—25 in. by 20 in. Sold with No. 761.
Drouais	761	An aunt of Louis the XVI., in a dress embroidered with white flowers—the companion—three-quarters length—25 in. by 20 in. 8*l.* 18*s.* 6*d.* *Waters.*
LARGILLIERE ..	762	A gentleman, in a lilac and blue dress, reposing on a bank after the chace, dogs and dead partridges at his side. *Admirably*

		painted — 51 in. by 39 in. 17*l.* 6*s.* 6*d.* *C. Mills, Esq.*
BOUFFLARS	763	A camp scene, with a general officer and attendants before a tent, soldiers casting lots with dice on a drum in the foreground—25 in. by 31½ in. 10*l.* 10*s.* *J. S. Forbes, Esq.*
De Troye	764	Duc de Berri, seated in a landscape, caressing a dog, and watching a bullfinch—whole-length — 57 in. by 45 in. 15*l.* 15*s.* *S. Christy, M.P.*
German.....	765	Empress Elizabeth of Russia, in a richly ornamented yellow boddice with pearls, and a blue cloak lined with ermine, seated with her right hand on the crown—half-length—about 47 in. by 36 in. 14*l.* 14*s.* *Earl of Lonsdale.*
Largilliere....	766	A French prince, in armour, a blue cloak over his shoulders, his left hand resting on a helmet, a page at his side—half-length—53 in. by 43 in. 6*l.* 16*s.* 6*d.* *Field.*
German.....	767	Empress Catharine of Russia in a white dress, and yellow robe lined with ermine, holding the sceptre, a coronet on her head—half-length —54 in. by 44 in. 10*l.* 10*s.* *H. B. Baring, M.P.*
Rigaud.....	768	Duke of Burgundy, in armour, with the ribbon of St. Esprit, holding a baton in his right hand, his left resting on a helmet—half-length —55 in. by 43 in. 6*l.* 6*s.* *Waters.*

German ..... 769 An officer of the Thirty Years' War, like Tortonstein, in armour, with lace collar and red scarf, his right hand resting on a helmet with a red plume; a coat of arms in the background—half-length—46 in. by 38 in. 11*l.* 11*s.* *F. Barchard, Esq.*

De Troye..... 770 AUGUSTUS II., OF POLAND, THE FATHER OF MARSHAL SAXE, in a pink velvet coat and cuirass, with the Badge of the Golden Fleece, and St. Esprit, holding a baton—half-length—60 in. by 42 in. 5*l.* 5*s.* *Wright.*

PICTURES IN THE LIBRARY.

School of Bronzino 771 A lady of the house of Medicis, in a crimson embroidered dress, with pearl necklace and ribbons in her hair—three-quarters-length—25½ in. by 19 in. 8*l.* 18*s.* 6*d.* *Morant.*

Le Duc..... 772 A cavalier, in a yellow doublet, white collar, and crimson cap with feathers, smoking a pipe, a page in a blue dress, putting on his spurs; two figures in the background—oval—18½ in. high—in oak frame, elaborately carved with fruit and vegetables by VERBRUGGEN. 14*l.* 3*s.* 6*d.* *Waters.*

NATTIER ..... 773 MARIE LECZINSKI, of Poland, Queen of France, in a crimson dress, with black lace and white sleeves: she is seated at a table, her arm

resting on a book—47 in. by 36½ in. *The well-known picture engraved by Tardieu.* 10*l.* 10*s.* *Morant.*

Pourbus..... 774 A lady, in a black dress, supposed to be Mary Queen of Scots, with slashed sleeves, and a gold chain round her waist, her head-dress of pearls—half-length—31 in. by 24 in. 16*l.* 5*s.* 6*d.* *Smart.*

HOLBEIN..... 775 Fulke Greville, Lord Brook, in a black dress and hat, with a white ruff, holding his gloves in his left hand—half-length—13½ in. by 9½ in. 40*l.* 10*s.* *Col. Greville, M.P.*

L. CORNELISZ.. 776 A gentleman, in a black dress edged with brown fur, and a black cap, holding a letter in his right hand, a ring on the fore-finger of his left, an inscription beneath — half-length—14 in. by 11 in. The inscription is believed to be "Vera Effigies Roberti fil: Anthony De Bruton dni de Insulis quoda fit de Thornburgh dni de Bruges, Domi Patris Anthony Pictoris (or Rectoris), 1524. Requiescat in pace." 5*l.* 5*s.* *J. M. Smith.*

Ph. de Champagne. 777 Louis XIV., when young, in a richly embroidered blue silk dress, holding a stick of office in his hand; a crimson drapery behind—whole-length—50 in. by 39 in. 32*l.* 12*s.* *Morant.*

Van den Tempel. 778 A lady, in a blue silk dress with white sleeves, and a yellow scarf,

seated in a landscape, with a spaniel in her lap—half-length—44 in. by 35½ in. 14*l.* 3*s.* 6*d.* *Rodoconochi.*

Mignard..... 779 Anne of Austria, in a black and white dress edged with ermine, seated at a table—half-length—50 in. by 38 in. 6*l.* 6*s.* *Morant.*

MARK GARRARD 780 JANE, MARCHIONESS OF WINCHESTER, in a richly embroidered crimson dress, with slashed sleeves, standing near a green velvet cushion; a drapery suspended behind—half-length—51 in. by 36½ in. 7*l.* 17*s.* 6*d.* *Watson.*

SIR PETER LELY 781 NELL GWYNNE, in a yellow silk dress and white sleeves, with a blue mantle, seated on a stone plinth, caressing a lamb—half-length—48 in. by 38½ in. 73*l.* 10*s.* *Farrer.*

Sir Peter Lely.. 782 A youth, supposed to be the Duke of Richmond, in a crimson and white silk dress, holding an arrow in his hand, a spaniel running at his side—whole-length—50 in. by 34 in. 9*l.* 9*s.* *J. S. Forbes, Esq.*

Nic. Maes .... 783 A child, in a crimson silk dress and plume of feathers, a spaniel by his side—oval—15½ in. high—in oak frame, elaborately carved with fruits and flowers by VERBRUGGEN. 23*l.* 2*s.* *Gritten.*

RAVENSTEYN.. 784 A gentleman, in a black striped dress, with lace ruff: he holds his

gloves in his left hand, his hat on a table by his side—half-length—44 in. by 33 in. *This admirable portrait is dated* 1635. 16*l.* 5*s.* 6*d.* *F. Barchard, Esq.*

Sir Peter Lely.. 785 A lady, in a light yellow dress, supposed to be the Countess of Sunderland, seated on an orange drapery in a landscape—half-length—46 in. by 39 in. 21*l.* *The same.*

Rigaud..... 786 Marshal Vauban, in a buff dress and white scarf, his hand resting on his baton—half-length—49 in. by 36½ in.—*engraved.* 43*l.* 1*s.* *Duke of Hamilton.*

Rigaud..... 787 Marshal de Belleisle, in armour, wearing the badge of the St. Esprit and Golden Fleece: he holds his baton, his helmet on a bank before him; a battle in the back-ground—51 in. by 39 in.—*engraved.* 11*l.* 0*s.* 6*d.* *The same.*

Honthorst.... 788 Maria, the wife of William II., Prince of Orange, in a brown silk dress and white sleeves, and pearl necklace, before a table, on which is a basket of roses: she holds a coronet in her right hand; a landscape back-ground—48 in. by 39 in. 8*l.* 10*s.* *Rodoconochi.*

Mireveldt.. 789 Sir Giles Allington, ancestor of the Lords Allington, of Wymondley in Herts, and of Killard in Ireland, in a black dress and ruff; a crimson drapery suspended behind. He married a daughter of Cecil,

first Earl of Exeter—three-quarters-length—28 in. by 24 in.—*engraved.* 11*l.* 11*s.* *Watson.*

Sir A. More.... 790 A lady in a black dress, and head dress ornamented with rich jewels, a white handkerchief round her neck; she holds a feather fan in her hand—half-length—31 in. by 23½ in. 13*l.* 13*s.* *Graves.*

German..... 791 A Landgrave and his wife, in white dresses embroidered with gold: they are standing under a canopy marked with arms, the word "Jehova" above. 1636. 19 in. by 13 in. 6*l.*15*s.* *H. Baring, M.P.*

PICTURES IN THE DINING ROOM.

Wissing ..... 792 Duke of Somerset, in his robes, with the badge of the Garter, his left hand resting on a table, on which is a hat and plume—half-length—48 in. by 39 in. 16*l.* 5*s.* *Graves.*

Van Dyck .... 793 Duchess of Holstein, in a yellow silk dress with white sleeves, and a lilac scarf over her shoulder, which she is holding with her right hand—half-length—48 in. by 39 in. 13*l.* 13*s.* *Farrer.*

NASON ..... 794 CHARLES II., in steel and gold armour, with the badge of the Garter: he is holding a baton, the crown on a table by his side—half-length—46 in. by 36 in. *Engraved by Van Dalen.* 74*l.* 11*s.* *Duke of Hamilton.*

Rigaud.... ...	795	Empress Maria Theresa, in a blue dress and yellow velvet cloak: she is seated at a table, holding a sceptre—half-length—54 in. by 39 in. *Given by the Empress to a hospital at Ghent.* 13*l.* 2*s.* 6*d.* *Rodoconochi.*
MYTTENS.....	796	CHARLES I., in a pink silk dress with slashed sleeves, with lace collar, and the ribbon and badge of the Garter, his right hand extended, and the left resting on the hilt of his sword—half-length—46 in. by 36 in. 84*l.* *Duke of Hamilton.*
Ferdinand Bol..	797	A lady, in a black dress, holding a fan in her right hand: she holds a flower in her left on a globe: she is seated on the terrace of a château—half-length—46 in. by 36 in. 7*l.* *Davis.*
SIR P. LELY ..	798	NELL GWYNNE, in a white dress and blue mantle, seated on a bank in a landscape—half-length—49 in. by 40 in. *A very elegant portrait.* 65*l.* 2*s.* *J. Neeld, M.P.*
BRONZINO	799	BIANCA CAPELLA, DUCHESS OF TUSCANY, in a crimson dress and white slashed sleeves and lace collar—half-length—33 in. by 26½ in. 51*l.* *Graves.*
French..... [*but* Pourbus.]	800	A youthful princess, presumed to be Anne of Austria when young, in a richly embroidered white dress, with pearl necklace and a ruff—three-quarters length—

21 in. by 18 in. 15*l.* 15*s.* *The same.*

Coello	801	Isabella de Valois, wife of Philip II., in a crimson dress richly embroidered, with collar and cross of jewels, and jewels in her hair—three-quarters length—21 in.—by 17½ in. 22*l.* 1*s.* *Morant.*
Rubens.....	802	Duc d'Olivarez, in armour, with hat and feather, on a chesnut horse, in a landscape—23 in. by 18 in. 34*l.* 13*s.* *R. Osborne, M.P.*
Scipione Pulzoni	803	A Duchess of Parma, in a black dress and lace ruff, with a jewelled badge on her shoulder, and head ornament of pearls, her right hand raised to a gold chain, which is suspended round her neck; a crimson drapery behind—three-quarters length—32 in. by 25 in. 6*l.* 16*s.* 6*d.* *Graves.*
Cuyp	804	William II., Prince of Orange, in a black dress, edged with gold, on a brown horse, a river in the distance—19 in. by 13 in. 105*l.* *Marquis of Londonderry.*
Myttens	805	Duke D'Epernon, in a ruff, and brown slashed dress and lilac cloak, with the ribbon of the Garter—three-quarters length—20 in. by 15½ in. 11*l.* 0*s.* 6*d.* *J. Allcard, Esq.*
Sir Ant. More ..	806	Isabella de Valois, in a black dress, with gold collar and jewel, a carnation flower suspended from her ruff, with a white and gold wreath

on her head—three-quarters length —20 in. by 15 in. 47*l.* 5*s.* *Van Cuyck.*

PRIMATICCIO 807 THE CARDINAL OF CHATILLON, in a crimson damask dress and cloak, with a broad front of ermine, a small red cap on his head; he holds his gloves in his right hand, which rests on the back of a chair, his left hand resting in his girdle—half-length—36 in. by 28 in., inscribed Æ 48, 1531. *A noble portrait, full of fine character, signed by the Master.* 162*l.* 15*s.* *Colnaghi, for H.R.H. the Duc d'Aumale.*

Old Breughel .. 808 A kermesse and dance in a Dutch village: a composition of many figures—15 in. by 22 in. 10*l.* 10*s.* *H. Baring, M.P.*

Sebast. Franck 809 A ball. *From Louis Philippe's Collection*—19 in. by 26 in. 33*l.* 12*s.* *Morant.*

Cuyp ..... 810 Frederick Henry, eldest son of Frederick of Bohemia, when a child, in a white dress, hat, and feather, holding a flower in his right hand, and a basket in his left —oval—29 in. high. 16*l.* 5*s.* 6*d.* *R. Osborne, M.P.*

Corn. Jansen .. 811 Lady Falkland, in a black dress, with elaborate lace collar—three-quarters length—28 in. by 22 in. 11*l.* 0*s.* 6*d.* *Redfern.*

BACKHUYZEN .. 812 PORTRAIT OF THE ARTIST, in a blue velvet cloak and flowing wig: he

		is pointing towards a ship of war, which is seen in the back-ground; he holds a palette in his left hand, a celestial globe on the right in front—half-length—34½ in. by 27½ in. 19*l.* 19*s.* *Morant.*
Karl de Moor ..	813	A Dutch gentleman, in a flowing wig, yellow dress, and blue and crimson cloak—oval—27 in. high. 3*l.* 5*s.* *C. Dunn Gardner, Esq.*
Van der Helst ..	814	Martin Tromp, in a black dress and steel gorget, wearing a gold medal suspended by a blue ribbon; a sea fight in the background: the portrait enclosed in a stone—oval—three-quarters length—28 in. by 23 in. 6*l.* 15*s.* *Morant.*
Sir Peter Lely ..	815	James II., in the robes of the Garter, standing before a table, on which is his hat and plume of feathers—small whole-length—40 in. by 27 in. 13*l.* 13*s.* *J. S. Forbes, Esq.*
Rigaud.....	816	Elizabeth Christina de Brunswick Wolfenbuttel, Empress of Germany, in a dress covered with magnificent jewels; the crown and sceptre of Hungary, on a crimson cushion on her left. Died 1750—half-length—37 in. by 29½ in. 15*l.* 4*s.* 6*d.* *Annoot.*
Ph. de Champagne	817	Portrait of Louis XIII., in armour, ornamented with gilt fleurs-de-lys, wearing a white scarf and the ribbon of the St. Esprit—

half-length—28 in. by 22 in. 11*l.* 11*s.* *Morant.*

Mark Garrard .. 818 A lady, in an elaborately worked dress of white and gold, a mirror suspended from the side of her dress; she holds a red feather fan in her right hand; on the finger of her left hand is a ring, attached to her wrist by a silk cord; a green drapery behind—half-length—33½ in. by 28 in. 11*l.* 10*s.* *S. Christy, M.P.*

MIREVELDT .... 819 Maurice of Nassau, in a yellow quilted dress with a ruff, his right hand resting against his side—half-length—43 in. by 29½ in. 36*l.* 15*s.* *Morant.*

S. COELLO.... 820 ANNA MARIA OF AUSTRIA, Queen of Philip II. of Spain, in a white silk dress, ornamented with broad gold bands of arabesque pattern, a chain of rich jewels round her neck and waist; she wears a small black velvet cap with white feather, from which a rich jewel is suspended, her left hand resting on the arm of a chair—half-length—48 in. by 39 in. *A noble chef-d'œuvre of the great Spanish portrait painter. Signed by him.* 215*l.* 5*s.* *Sir H. H. Campbell.*

There is a whole-length in the Madrid Gallery, a duplicate of this.

Zoust ..... 821 A lady, in a white satin dress, holding a blue scarf in her right
[*but* Lichtenhaus.]

hand, and a rose in her left—half-length—38 in. by 21 in. 8*l.* *Harrison.*

School of L. da Vinci 822 La belle Ferroniere—22½ in. by 19 in. 24*l.* 10*s.* *J. J. Jemmett, Esq.*

School of L. da Vinci 823 La Jocanda—28 in. by 22 in. 7*l.* 7*s.* *Durlacher.*

Mireveldt..... 824 Frederick Henry, Prince of Orange, in a black silk dress and white collar, a medal suspended by a gold chain from his neck—three-quarters length—26 in. by 21½ in. 4*l.* 4*s.* *C. Dunn Gardner, Esq.*

Myttens ..... 825 A gentleman, presumed to be Lord Selkirk, in a white quilted dress, with a ruff—three-quarters length—26 in. by 21½ in. 6*l.* 6*s.* *J. Allcard, Esq.*

Myttens ..... 826 Wriottesley, Earl of Southampton, Knight of the Garter, in a black dress with a lace collar—three-quarters length—29 in. by 23 in. 3*l.* 13*s.* 6*d.* *Sir E. Lytton Bulwer.*

Mireveldt..... 827 Frederick Henry of Orange, in brown and gold armour, and lace collar—three quarters length—10½ in. by 8 in. 2*l.* 10*s.* *C. Plumley, Esq.*

German ..... 828 Christian V., King of Denmark, in a gorget, and yellow and red dress, holding a baton, the crown and sceptre on a table at his side; and his queen, Ulrica—a pair of small whole-lengths—14 in. by

		10 in.—*on copper.* 32*l.* 11*s.* *H. B. Baring, M.P.*
S. J. 1659	829	A Dutch gentleman, in a black cloak and broad rimmed hat—three-quarters length—12½ in. by 11 in. 2*l.* *Field.*
German	830	Christian IV., King of Denmark, in a yellow dress with green sleeves, standing by a table—small whole-length—13 in. by 8½ in. 6*l.* 6*s.* *Morant.*
Myttens	831	Elizabeth of Bohemia, in a large ruff and rich dress, with necklace and badge of jewels — three-quarters length—10 in. by 8 in. 4*l.* 10*s.* *The same.*
S. J.....	832	A Dutch naval officer, in a lilac dress, holding a baton—half-length—12 in. by 11 in. 11*l.* 10*s.* *S. Christy, M.P.*
German.....	833	Christian IV., King of Denmark, in a yellow dress, holding a baton; a helmet on a table by his side—small whole-length—13 in. by 9 in. 2*l.* 5*s.* *Russell.*
KARL DU JARDIN, 1671	834	A Lady, with light hair, in a yellow and pink dress and lilac scarf, holding her hand over a fountain formed of a cupid on a dolphin—half-length—50 in. by 54 in.—*Very elegant.* 24*l.* 13*s.* *Waters.*
Myttens	835	An officer, like the Marquis de Vieuville, in a cuirass, with lace collar and blue and gold scarf—three-quarters length—25 in. by 21 in. 3*l.* 5*s.* *Morant.*

Van Dyck, after	836	Henrietta Maria, in a white dress —half-length—23 in. by 19 in. 3*l.* 15*s.* *J. J. Jemmett, Esq.*
JOANES LUGA D'ENRICO	837	PHILIP III., King of Spain, in rich armour, with baton and helmet by his side, kneeling in prayer before a battle; a sea-fight seen in the distance—an inscription beneath—55 in. by 38 in. 58*l.* 16*s.* *F. Barchard, Esq.*
Mireveldt.....	838	James I., in a white silk dress, with chain and jewels, a jewelled badge in his hat—three-quarters length —22 in. by 16 in. 14*l.* 3*s.* 6*d.* *Morant.*
Mark Garrard ..	839	Lady Shirley, her face seen in a profile, in a dress embroidered with flowers in brilliant colours —three-quarters length—22 in. by 17 in. 5*l.* 5*s.* *Redfern.*
MIREVELDT....	840	Henry Frederick, Prince of Orange, in a crimson silk dress striped with gold, wearing a ruff and gorget, his left hand resting on the hilt of his sword—half-length—41½ in. by 29 in. 34*l.* 13*s.* *Morant.*
Palomino.....	841	A cavalier, somewhat like the Archduke Albert [Don Raimondo da Cordova], in rich steel and gold armour, with a ruff, holding a baton in his right hand; a plumed helmet on a table at his side—half-length — 46 in. by 33 in. 32*l.* 11*s.* *F. Barchard, Esq.*
W. MIREIS ..	842	THE ARTIST, in a yellow silk dress,

and crimson velvet cloak fastened by a jewel; he holds a palette and brushes in his left hand, the right hand extended—oval—34 in. high. *This beautiful portrait is of the artist's most elaborate and delicate finish.* 65*l.* 2*s.* *Nieuwenhuys.*

Coello ..... 843 Isabella Clara Eugenia, in a white dress, elaborately ornamented with gold; she wears a lace ruff and a collar, and pendant of rich jewels and pearls—half-length—46½ in. by 38 in. 42*l.* *Morant.*

Rigaud ..... 844 The Duchesse d'Orleans, in a blue and gold damask dress and blue scarf—oval, half-length—34 in. high. 6*l.* 16*s.* 6*d.* *Harrison.*

FRENCH ..... 845 A CAVALIER, in a yellow doublet, with red cloak, bearing the badge of the Order of Saint Esprit, holding a hat and plume of feathers in his right hand—half-length—36 in. by 26 in. *Admirably painted.* 32*l.* 11*s.* *Webb.*

Mireveldt, 1535.. 846 A gentleman, in a black silk dress and lace collar, and large hat—oval, three-quarters length—28 in. high. 10*l.* *S. Christy, M.P.*

C. Jansen.....847 Sir Richard Fanshawe, with fair hair, in a black silk dress and lace collar, his left hand holding his cloak—28½ in. by 24 in. Sold with No. 848.

C. Jansen.....848 Lady Fanshawe, the wife of the preceding, in a black dress, with lace collar and rows of pearls—

three-quarters length—28½ in. by 24 in. 23*l.* 2*s.* *W. Stirling, M.P.*

VELASQUEZ .... 849 Marie Louise d'Orleans, Queen of Charles II. of Spain, with long black hair falling over her shoulders, in a crimson dress, holding a basket of flowers—half-length —30 in. by 23 in. 22*l.* 1*s.* *Graves.*

Wyck ..... 850 A son of the King of Bohemia, in armour, with a gold chain round his neck—three-quarters length—29 in. by 22½ in. 6*l.* 6*s.* *J. Allcard, Esq.*

Old Cuyp..... [*but* Mireveldt] 851 A lady, in a black dress and large ruff—oval, three-quarters length —28 in. high. 3*l.* 5*s.* *Money.*

Zoust ..... 852 Admiral Van Tromp, the younger, in a cuirass and blue silk dress, with crimson cloak; a sea fight in the background—half-length—42 in. by 34 in. 16*l.* 5*s.* *Morant.*

MIGNARD..... 853 The youthful Princess of Condé, with light hair, in a yellow dress richly embroidered, with gold damask train; a yellow drapery suspended behind—whole-length—62 in. by 43 in. Sold with No. 854.

MIGNARD..... 854 The youthful Prince of Condé, in a dress richly embroidered, holding a plan of a fortification in his hand; with crimson drapery behind — whole-length — the companion—62 in. by 43 in. 110*l.* 5*s.* *Charles Mills, Esq.*

MARK GARRARD. 855 LUCY HARRINGTON, COUNTESS OF BEDFORD, in a blue and white

dress, richly embroidered, and yellow scarf, her left hand resting on the stem of a vine; she is leading with her right hand a child at her side, who holds a bunch of grapes—whole-length—69 in. by 43 in. *From Mereworth Castle.* 43*l.* 1*s.* *Alex. Barker, Esq.*

SIR P. LELY.... 856 AN OFFICER, supposed to be the Duke of Gloucester, in armour, holding a baton in his right hand, his left resting on a helmet—whole-length—72 in. by 43 in. *Admirably painted.* 13*l.* 12*s.* *C. Mills, Esq.*

PALOMINO .... 857 ISABELLA DE VALOIS, wife of Philip II., in a black dress with pink sleeves, with necklace of pearls and jewels; she holds a jewelled chain in her left hand, her right hand resting on the back of a chair; she wears a black cap on her head, ornamented with pearls, a plume of red and white feathers, and a rich jewel suspended over her right ear—whole length—75 in. by 43 in. 115*l.* 10*s.* *The same.*

This is a very fine portrait.

Amount of Seventh Day's Sale, 2921*l.* 2*s.* 6*d.*

EIGHTH DAY'S SALE.

PICTURES IN THE ENTRANCE HALL.

Dobson.....	858	A gentleman, supposed to be John Evelyn, in a brown dress and yellow cloak, holding a crook—half-length—39 in. by 33 in. 6*l.* 6*s.* *F. Barchard, Esq.*
Maes.....	859	A Dutch commander, in armour, holding a baton—half-length—48 in. by 37 in. 5*l.* 5*s.* *The same.*
Dutch	860	William III., when young, in armour—half-length—31 in. by 25 in. 6*l.* *J. Allcard, Esq.*
C. Jansen.	861	A lady, in a black dress, with pearl necklace and bracelets — half-length—38 in. by 31 in. 4*l.* 4*s.* *Morant.*
Maes.....	862	Christina of Sweden, in a red cloak —half-length — 44 in. by 33 in. 3*l.* 10*s.* *Waters.*
Van der Meulen	863	Louis XIV., in his coach, passing in procession over the Pont Neuf—a composition of numerous figures — 43 in. by 22½ in. 10*l.* 5*s.* *Watson.*
PARROCEL.....	864	Louis XIV., on a white charger, with a siege in the background—38½ in. by 30 in. 21*l.* 10*s.* 6*d.* *Morant.*

Sir A. More, 1561	865	A lady, in a black dress and gold chain—three-quarters length—7½ in. by 6 in. 4*l.* 15*s.* *Van Cuyck.*
Bronzino	866	Head of Leonora di Medici—7½ in. by 5½ in. 5*l.* 15*s.* *Morant.*
French	867	Duchesse de Montpensier, in a richly ornamented dress and plume of feathers—small whole-length—50 in. by 38 in. 7*l.* 15*s.* *Waters.*
Van Vitell.....	868	A view of the Tuileries and Seine, at Paris, with boats and figures—30 in. by 51 in. 21*l.* 10*s.* *Duke of Hamilton.*
School of A. More	869	Two children, in white dresses with crimson stripes—half-length—30 in. by 37 in. 6*l.* 15*s.* *Marquis of Londonderry.*
Van Bloemen [*but* Verdussen, 1751]	870	A camp scene, with horsemen and butchers' tents — 32 in. by 39 in. 11*l.* 10*s.* *Myers.*
VAN VITELL ...	871	The Pont Neuf and surrounding buildings, with numerous figures and carriages in the foreground—29 in. by 50½ in. 51*l.* 9*s.* *Duke of Hamilton.*
Sandrart ..... [*but* Gaspar Crayer]	872	A cavalier, in a black silk cloak, with a rapier—half-length — 42 in. by 29½ in. 7*l.* 15*s* *F. Stanford, Esq.*
————————	873	A lady, in a black dress, with girdle of pearls—half-length—43 in. by 31 in. 9*l.* *Waters.*
Sandrart [1629]	874	A cavalier, in a black dress, with lace collar—half-length—34 in. by 27½ in. 4*l.* *The same.*
Rubens.....	875	Archduke Albert, in a black dress,

with a ruff and gold chain—three-quarters length—30 in. by 21½ in. 16*l.* 16*s.* *C. Dunn Gardner, Esq.*

French..... 876 A gentleman of the time of Louis XII., in a light brown slashed dress, his right hand on his stick — half-length — 39 in. by 28 in. 8*l.* 5*s.* *Morant.*

W. Van der Vleet 877 An ecclesiastic, in black robes, seated in a chair, a crucifix on a table by his side — half-length, inscribed ÆT. 52, 1631—43 in. by 33 in. 13*l.* *Waters.*

Rubens ..... 878 Isabella, the Governess of the Low Countries, in a black and gold dress, with a ruff—three-quarters length—31 in. by 22½ in. 6*l.* 16*s.* 6*d.* *W. Stirling, M.P.*

Pourbus ..... 879 An elderly man, with a grey beard, in a black dress edged with fur, and a ruff—three-quarters length — 25 in. by 21½ in. 15*l.* 15*s.* *Morant.*

Mireveldt..... 880 A lady, in a black dress, with gold chain and ruff — three-quarters length—26½ in. by 22 in. 10*l.* 15*s.* *S. Christy, M.P.*

WIGMANA .... 881 THE CZAR PETER, at dinner with the Mayor of Dorkum, in Friesland, surrounded by male and female attendants; figures in the background looking through a window —46 in. by 70 in. *Bought from a naval captain at Dorkum, whose wife is a descendant of the mayor represented.* 28*l.* 7*s.* *Hon. F. Baring.*

C. Jansens	882	A lady, in a green and pink dress, with broad lace collar—three-quarters length, inscribed Passi—25½ in. by 22½ in. 3*l.* 3*s.* *Willson.*
Sandrart [1643]	883	Portrait of a lady, in a ruff. 1*l.* 10*s.* *Waters.*
Gueldorp.....	884	A gentleman, in a black silk dress and ruff, holding his gloves in his hand—three-quarters length—32 in. by 26½ in. 7*l.* 7*s.* *The same.*
Velasquez, after	885	An Infanta of Spain, in a white silk dress, with red scarf. 7*l.* 15*s.* *Norton.*
F. Hals ..... [*but* Siebolt]	886	A lady, in a black dress and lace collar, holding a jewel at her breast—three-quarters length—34 in. by 27 in. 2*l.* 15*s.* *Anthony.*
De Troye.....	887	Duke of Burgundy, in his robes—small whole-length. Sold with No. 888.
De Troye.....	888	Duchess of Burgundy, in a hunting dress, with an attendant—the companion. 12*l.* 1*s.* 6*d.* *J. J. Jemmett, Esq.*

PICTURES IN THE INNER HALL.

Myttens	889	A lady, in a black silk dress and blue silk petticoat, with lace collar, holding a flowered fan in her hand—half-length—46 in. by 37 in. 6*l.* 5*s.* *Burgess.*
Edema.....	890	A view of St. Cloud, from the river—41 in. by 72 in. 6*l.* *Waters.*

Myttens.....	891	A lady, in a light flowered dress, holding a lemon, a spaniel on a table at her side—half-length—42½ in. by 33 in. 6*l.* 10*s.* *Myers.*
Rigaud.....	892	La Bruyere in a blue dress and red velvet cloak — three - quarters length—32 in. by 25 in. 5*l.* 5*s.* *J. M. Smith.*
KARL DU JARDIN.	893	THE ARTIST, in a yellow silk dress lined with red—half-length—42 in. by 31 in. 10*l.* 10*s.* *Redfern.*
Van Loo.....	894	Madame de Pompadour, as a pilgrim—three-quarters length—31 in. by 25 in. 6*l.* 5*s.* *Rodoconochi.*

PICTURES IN THE ARMOURY.

Mark Garrard..	895	A princess, in a rich crimson dress, with lace ruff and sleeves, red hat and white feathers—half-length—41 in. by 32 in. 5*l.* *Willson.*
Pourbus.....	896	Isabella Clare, when young, in a rich embroidered dress, with ruff and double chain round her neck, holding a fan in her hand, and drapery behind—half-length—47 in. by 34 in. 9*l.* 9*s.* *F. Barchard, Esq.*
Greco.....	897	Don Rodrigo Ponze de Leon, in rich gilt armour, wearing the order of the Golden Fleece, holding a baton in his right hand, his left resting on the hilt of his sword, a plumed helmet by his side—half-

length—50½ in. by 37 in. 6*l.* 6*s.* *Purchased for Continent.*

Coello..... 898 A lady, in a rich white and gold dress, with a necklace of pearls and ruff, her right hand resting on the back of a chair, a handkerchief in her left—half-length—45½ in. by 36½ in. 9*l.* 9*s.* *F. Barchard, Esq.*

Pourbus..... 899 A lady, in a white dress and black robe, with a ruff, a jewel suspended from a chain at her side, a shield of arms above: in marqueterie frame—half-length—42 in. by 28½ in. 8*l.* 18*s.* 6*d.* *C. de Vœux, Esq.*

Greco..... 900 A Spanish marshal, in a yellow doublet and steel gorget, holding a baton, a morion at his side—half-length—41½ in. by 32½ in. 8*l.* 8*s.* *Davis.*

School of Mabuse. 901 Louis XII., in a crimson cloak, giving alms to a beggar who holds a wooden bowl, a peasant woman carrying a child on her shoulder, and three other figures behind; in the background are representations of teaching the young, and clothing the naked, under a portico supported by square columns—in tortoiseshell frame—36½ in. by 27 in. 52*l.* 10*s.* *Morant.*

Pourbus..... 902 Duchess de Montmorency, in a black dress, with white sleeves and ruff, a gold chain round her neck; she holds her gloves in her right hand,

		and a book in her left—in tortoiseshell frame—half-length—35 in. by 25½ in. 9*l.* 18*s.* *Webb.*
LUCAS CRANACH, [1539.]	903	Duke of Saxony, in a crimson dress and black cloak, holding a purse in his hand—in tortoiseshell frame—three-quarters length—23½ in. by 16 in. 23*l.* 2*s.* *Morant.*
LUCAS CRANACH, [1539.]	904	Duchess of Saxony, in a richly worked dress, with gold chains round her neck; a green curtain before her, and a scroll ornament above—in tortoiseshell frame—three-quarters length—26 in. by 16 in. 42*l.* *The same.*
Coello.....	905	Don Carlos, son of Philip II., in a white silk dress edged with fur, and wearing the collar of the Golden Fleece, his right hand on the handle of a dagger, his left on the hilt of his sword—half-length—43 in. by 34 in. 14*l.* 3*s.* 6*d.* *Graves.*
Pourbus.....	906	Henri IV., in a white quilted dress, with the order of St. Esprit, standing before a table—half-length—43 in. by 33½ in. 9*l.* 9*s.* *S. Christy, M.P.*
Mireveldt.....	907	Archduke Albert, in richly ornamented armour, wearing the collar of the Golden Fleece—three-quarters length—26 in. by 20 in. 3*l.* 13*s.* 6*d.* *Burgess.*
Early Flemish..	908	A gentleman, in a black cloak, with a landscape background—arched top—three-quarters length—23½

in. high. 20*l.* 9*s.* 6*d.* *J. M. Smith.*

Venetian..... 909 A boy, in white doublet and crimson hose, holding a bow and arrow, a dog at his side, in a landscape —small whole-length—45 in. by 33 in. 15*l.* 10*s.* *S. Christy, M.P.*

MABUSE..... 910 HENRY VII., in a yellow dress ornamented with jewels, and a red cloak edged with fur, holding his glove in his hand—in tortoise-shell frame—three-quarters length —22½ in. by 18 in. 68*l.* 5*s.* *Morant.*

HOLBEIN..... 911 HENRY VIII., in a gold damask dress, with a red cloak edged with fur, his right hand in his girdle —small half-length—25½ in. by 17½ in.—in marqueterie frame. 74*l.* 11*s.* *The same.*

LUCAS DE HEERE 912 QUEEN ELIZABETH, in a white dress, and black robe ornamented with gold, a chain, with jewel, round her neck, and coronet on her head—small half-length—28 in. by 20 in. 15*l.* 15*s.* *The same.*

From Mr. Peacock's Collection.

Quentin Matsys. 913 St. Jerome, seated in meditation, his right hand raised to his forehead, his left resting on a skull; the cardinal's hat and a candlestick before him; landscape background—33½ in. by 26 in.—*Engraved.* 13*l.* 13*s.* *The same.*

Lucas Cranach [*but* Holbein.]	914	A lady, in a crimson velvet dress and black cap, holding a bunch of lilies of the valley in her hand—in tortoiseshell frame—half-length—19½ in. by 15 in. 21*l.* *Morant.*
Janet.....	915	Head of Charles IX., in a black dress, ruff, and cap ornamented with pearls—in tortoiseshell frame—19 in. by 16½ in. 5*l.* 16*s.* 6*d.* *The same.*
Lucas Cranach..	916	A Duke of Saxony, in a black coat with fur collar and black cap, holding a bunch of carnations—three-quarters length—in tortoiseshell frame—19 in. by 15 in. 5*l.* 5*s.* *Anthony.*
ZUCCHERO.....	917	ROBERT DUDLEY, EARL OF LEICESTER, in a yellow doublet and crimson sleeves, wearing the Order of the Garter, his right hand on his girdle, with cap, and red feather with jewel—half-length—36½ in. by 28 in. *Very fine.* 86*l.* 2*s.* *F. Barchard, Esq.*
ZUCCHERO.....	918	QUEEN ELIZABETH, in a black and white dress, with lace ruff, small circles of pearls in her hair; she holds a fan and a lily, and lilies are fixed to the shoulders of her dress—half-length—36 in. by 30 in. 14*l.* 14*s.* *J. C. Dent, Esq.*
Giov. della Rovere	919	A lady, in a crimson boddice edged with black, her hands clasped—three-quarters-length—17½ in. by 12½ in. 4*l.* 10*s.* *Graves.*

Pourbus.....	920	A gentleman, in a black dress edged with fur, and a ruff, his left hand on the hilt of his sword—small half-length—in tortoiseshell frame —16½ in. by 11 in. 3*l.* 15*s.* *Lady Monson.*
JANET	921	DIANE DE POICTIERS, in a black dress and cap, with rows of pearls on her neck; she is putting a ruby ring on the little finger of her left hand—in frame, inlaid with silver and mother-o'-pearl—half-length—13½ in. by 10 in. 22*l.* 1*s.* *Morant.*
Janet.....	922	Henry II., of France, in a black dress edged with gold, and black cap—three-quarters length—14½ in. by 11 in. 5*l.* 5*s.* *The same.*
School of Van Eyck.	923	A female saint, in a rich dress, with a turban, holding a model of a tower—arched top—10½ in. by 6½ in. 3*l.* 3*s.* *Marq. of Londonderry.*
POURBUS.....	924	Henriette de Balzac, [Marquise de Verneuil,] in a white damask dress, and crimson cloak with lace collar, pearl necklace, and pearls in her hair—three-quarters length —13 in. by 10 in. 23*l.* 12*s.* 6*d.* *Morant.*
JANET.....	925	ISABEL, [*but* Elizabeth of Austria,] QUEEN OF CHARLES IX. OF FRANCE, in a white dress beautifully ornamented with jewels, and bands of pearls in her hair—three-quarters length—14 in. by 10 in.

154*l.* 7*s.* *Colnaghi, for H. R. H. the Duc D'Aumale.*

This is a fine portrait in a very pure state.

JANET..... 926 ELEANOR OF PORTUGAL, Queen of Francis I., in a black dress with slashed sleeves, wearing a necklace and row of pearls, and a ruby jewel on each shoulder, a jewel hanging from her black head-dress; she holds a letter in her hand — three-quarters length — 15½ in. by 12 in. *A work of the highest quality.* (*See illustration.*) 225*l.* 12*s.* *The same.*

Though attributed to Janet, this is most probably the work of Bernard Van Orley; he was a pupil of Raffaelle, and was much occupied in making designs for the Brussels tapestry for the court of Charles V.

HOLBEIN..... 927 ANNE OF CLEVES, in a black dress ornamented with broad stripes of gold damask, a gold chain and cross round her neck, a flat gold cap on her head; she holds two carnations in her right hand—half-length—15½ in. by 14 in. *An exquisite portrait on vellum.* (*See illustration.*) 183*l.* 15*s.* *Morant.*

There is a duplicate of this in the Louvre.

HOLBEIN..... 928 THE CELEBRATED LADY JOHANNA ABERGAVENNY, in a crimson dress with yellow sleeves, a gold head-dress embroidered with initials, A. I., a rich necklace and jewelled girdle ornament her dress; she

ELEANOR OF PORTUGAL.

ANNE OF CLEVES.

LADY JOHANNA ABERGAVENNY.

holds a pink in her hand—in tortoiseshell frame—half-length—16 in. by 12 in. *From Strawberry Hill.* (*See illustration.*) 54*l.* 12*s.* *R. Neville, Esq.*

This lady is mentioned by Horace Walpole in his "Royal and Noble Authors;" there is a memorandum at the back, in the handwriting of Horace Walpole, stating that she was the daughter of Thomas Fitzallan, earl of Arundel, wife of George Nevil, earl of Abergavenny.

Janet..... 929 The Duc d'Alençon, [Francis II.] in a black dress and cap with jewels —10½ in. by 8¼ in. 11*l.* 0*s.* 6*d.* *Morant.*

School of Van Eyck 930 A lady, as the Magdalen; she is in a rich dress ornamented with jewels, and blue and gold turban, her long light hair falling behind; she holds a green marble vase of ointment. 11*l.* 11*s.* *The same.*

L. Van Leyden . 930* The Emperor Ferdinand, in a black dress with yellow sleeves, and black cap, his finger extended —11 in. by 9 in. 44*l.* 2*s.* *The same.*

J. de Mabuse . 931 Philip le Bel, father of Charles V., in a red and black dress with fur border, wearing the Collar of the Golden Fleece, and a badge on his black cap, his hands resting on a stone plinth—14½ in. by 11 in. 19*l.* 19*s.* *The same.*

Janet..... 932 Charles V., in a black dress and cap, holding his glove in his hand; buildings in the background; a stone plinth below—16 in. by 12 in. 17*l.* 17*s.* *The same.*

SCHOOL OF GIORGIONE.	933	THE CHEVALIER BAYARD, in a crimson and black dress edged with panther skin; he wears a black cap, and holds a book in his hands; landscape background —18 in. by 13½ in. 22*l.* 11*s.* 6*d.* *Morant.*
ALBERT DURER	933	THE ADORATION OF THE NAME OF "JESUS." The Emperor Charles V., with the Pope, King of France, and other sovereigns and dignitaries, kneeling in adoration before the sacred monogram; above them are groups of saints, and patriarchs on each side; the condemned are seen in the torments of hell beneath. At the top, where the Almighty appears, is a scroll, on which is written the text from the Epistle to the Philippians, "Dedit Ei Nomen quod est super omne nomen, ut in NOMINE JESU omne genu flectatur." This illustrates a portion of the Introitus in the Roman Catholic Church, on the Second Sunday after the Epiphany, called the Feast of the Holy Name of Jesus—in tortoiseshell frame—27½ in. by 21½ in. 21*l.* *Graves.*
HOLBEIN.....	935	NICHOLAS LORD VAUX, the celebrated poet and musician, in a black dress and cap, seated at a table, an open book before him; he holds a viol de gambe in his left hand, and a scroll of paper in

NICHOLAS LORD VAUX.

his right; green drapery behind —in tortoiseshell frame—17½ in. by 17 in. *A most beautiful portrait, of the highest interest.* (*See illustration.*) 105*l.* *Morant.*

Unknown ..... 936 EDWARD IV., in a gold dress and crimson cloak edged with fur, a chain of jewels round his neck;* he wears a black cap ornamented with a badge, and holds a red rose in his right hand—17 in. by 11 in. *From the Collection of the Leighs of Allington.* 157*l.* 10*s.* *Duke of Newcastle.*

* The celebrated collar of rubies, sold by Henrietta Maria, at Antwerp.

LUCAS CRANACH. 937 SYBILLA, DUCHESS OF SAXONY, in a brown and orange dress, with gold chain, and yellow head-dress ornamented with pearls, letters worked in pearls, on the bands crossing her neck, and the letters S.H.S. beneath in heart-shaped ruby jewel on her breast—in tortoiseshell frame—20 in. by 14 in. 21*l.* *Morant.*

PICTURES IN THE GLASS ROOM.

Pourbus ..... 938 Isabella of Spain, in a rich dress ornamented with jewels, her right hand resting on the back of a chair—half-length—48 in. by 39 in. 12*l.* *Radclyffe.*

Cuyp	939	A boy in a black dress, holding a stick—half-length—34 in. by 23 in. 7*l.* 10*s.* *J. J. Jemmett, Esq.*
Raphael Mengs .	940	A marshal, supposed to be of the Imperial family, in a red coat and cuirass, holding a baton—half-length—48 in. by 38 in. 7*l.* *Purchased for the Continent.*
German	941	The Emperor Joseph, in rich robes of blue and gold, holding a sceptre, a hat and plume of blue feathers on his head—half-length—56 in. by 45 in. 13*l.* 2*s.* 6*d.* *J. S. Forbes, Esq.*
German	942	The Empress in a blue dress and crimson cloak, holding a sceptre—the companion—half-length—56 in. by 45 in. 13*l.* 13*s.* *The same.*
MIREVELDT....	943	Prince Maurice, in elaborate gilt armour, holding a baton, a helmet and plume of feathers on a table at his side—half-length—44 in. by 33 in. 50*l.* 8*s.* *F. Barchard, Esq.*
Mireveldt, 1620 .	944	The Sieur de Fronsberg, in a quilted doublet, with a scarf, and a dagger in his girdle—half-length—in tortoiseshell frame—41 in. by 34 in. 6*l.* 16*s.* 6*d.* *Morant.*
Mireveldt, 1620 .	945	The Lady de Fronsberg, in a brown and gold dress richly ornamented with jewels—the companion—half-length—41 in. by 30 in. 6*l.* 16*s.* 6*d.* *The same.*

Myttens	946	Frederick Henry, Prince of Orange, in black armour, with ruff and scarf: he holds a baton, and a plumed helmet at his side—half-length—44 in. by 33½ in. 17*l.* 17*s.* *Morant.*
Pourbus	947	A gentleman, in a dress ornamented with gold, and black cloak, his hand resting on a sword—half-length—40 in. by 30 in. 5*l.* *Sir E. Lytton Bulwer.*
Van Musscher..	947*a*	A pair of Portraits. 7*l.* 17*s.* 6*d.* *S. Christy, M.P.*
Torrentius	948	A group of vessels of wine and fruits—36 in. by 27 in. Sold with No. 949.
Torrentius	949	The companion. 26*l.* 5*s.* *J. S. Forbes, Esq.*
Myttens	950	A gentleman, in a white slashed doublet and high collar, his right hand resting on a book; a shield of arms in the background—half-length—44 in. by 26 in. 5*l.* *Benjamin.*
A. Claessens ..	951	King Cambyses, judging his unjust steward Sisanes. 13*l.* 13*s.* *Morant.*
A. Claessens ..	952	Sisanes, the unjust steward, being flayed, as he himself had decreed—the companion—42 in. by 26 in. 4*l.* 4*s.* *Willson.*

These two curious pictures were taken from the Louvre, in 1830.

Myttens	953	Mary, Infanta of Spain, in a red dress and white sleeves, standing near a window, holding a palm-

branch—half-length—48 in. by 42 in. 13*l.* 13*s.* *Waters.*

Sir A. More, 1554 954 Queen Mary, in a red velvet dress ornamented with pearls, and necklace of jewels, with black and gold head-dress—half-length—13 in. by 10 in. 32*l.* 11*s.* *Morant.*

Boucher ..... 955 Madame Contat, in an oval—25 in. by 21 in. 3*l.* *Crace.*

Zucchero, after, [*but* Vertue.] 956 Queen Elizabeth, in a white dress and red petticoat ornamented with pearls; she is standing on a tortoise, and holding a dove in her hand—small whole-length—19½ in. by 14 in. 5*l.* 5*s.* *Webb.*

Bronzino .. ... 957 An Italian princess, in a lilac dress ornamented with arabesques, and red and white sleeves, holding a rosary—in tortoiseshell frame—half-length—34 in. by 25 in. 28*l.* 7*s.* *F. Barchard, Esq.*

German ..... 958 Prince Alexis of Russia, in a red coat and gold flowered waistcoat, and gold sash—half-length—49 in. by 39 in. 4*l.* *Waters.*

Schooreel..... 959 THE VIRGIN, in a blue dress and crimson cloak, the Infant in her arms, to whom an angel in white drapery is presenting carnations; the figures are standing within a low stone wall, beyond which is seen a rocky landscape and a fortified town on a river—upright—15 in. by 11 in. 12*l.* 1*s.* 6*d.* *Anthony.*

J. DE MABUSE 960 THE RIPOSO. The Virgin, in a blue dress and red drapery, seated on a stone plinth between two columns, with the Infant in her lap, her left hand resting on a book; St. Joseph is on their right, his head resting on his hand, two female figures in a balcony on the left: on the right an angel is standing before a richly sculptured gothic fountain; a metal vase in the foreground; picturesque buildings and a range of mountains form the background — 17½ in. by 13 in. 32*l.* 11*s.* *Morant.*

SCHOOL OF HEMLING 961 The two side doors of an altar, representing on one side the finding of the true cross by the Empress Helena: the empress and other figures standing round an invalid, who is about to be attached to a cross; a pope and attendants walking, in procession, to a church in the background, and Christ carrying his cross: on the other side is represented the Virgin and Child appearing to Constantine, who is kneeling and holding a censer near a window, the empress and three male figures on either side, and the adoration of the Magi—in tortoiseshell frames—20 in. by 10 in. 40*l.* 19*s.* *Anthony.*

LUCAS CRANACH. 962 THE PASSION OF CHRIST: Christ brought before Pilate, who is seated under a portico washing his

hands; above is represented the Flagellation and Mocking; and in the background the Crucifixion—tortoiseshell frame — 17½ in. by 12½ in. 17*l.* 17*s.* *Morant.*

J. DE MABUSE 963 THE VIRGIN, in a blue dress, seated on a richly ornamented gothic throne: she is presenting a pear to the Infant, who is standing on a pedestal by her side, on a step above which is an open book—inscribed "Joannes Ma. pingebat, 1532"—12½ in. by 9¾ in. 31*l.* 10*s.* *Morant.*

From H. Hope's collection.

FRA ANGELICO DA FIESOLE. 964 THE ANNUNCIATION: the Virgin, in a red dress and blue cloak, seated, with a gold drapery behind her, before a building, receiving the mission of the angel, who is clad in a crimson and blue dress, with a wreath of flowers round its head—in tortoiseshell frame—13½ in. by 10¾ in. 69*l.* 6*s.* *Miss Sullivan.*

EARLY GERMAN 965 THE BIRTH OF ST. JOHN: a female, in blue dress with yellow sleeves, receiving the infant saint from the hands of St. Elizabeth, who is lying on a couch covered with crimson drapery; two females, preparing a bath in a brass vessel, in the foreground; Noah in the Ark, and the Magi, seen through two open windows on either side — 27½ in. by 17½ in. 7*l.* 5*s.* *Anthony.*

Early German .. [*but* Van Eyck.]	966	THE VIRGIN, seated, in a white dress, with the Infant in her lap, her left hand pressing her breast; a red damask drapery suspended behind her; a choir of angels playing different musical instruments on each side, and angels above singing; on gold ground, with semicircular ornamented top, the marbled pavement strewed with jasmines and other flowers—arched top—22½ in. by 14½ in. 19*l.* 8*s.* 6*d.* *S. Christy, M.P.*
Early German .. [*but* Hans Burgmair.]	967	Christ seated on a throne in the Temple, surrounded by the doctors; the Virgin at a doorway on the right, with a sword piercing her heart; St. Joseph behind her —18 in. by 12½ in. 5*l.* 5*s.* *J. C. Dent, Esq.*
HEMLING.....	968	THE VIRGIN, in a red dress, and blue cloak lined with green, seated on a stone throne: she holds the Infant in her arms, who is turning the leaves of a missal which rests on the side of the throne; a damask drapery of very rich colours is suspended behind her, and falls beneath her feet; the buildings and gardens of the Hospital of St. John, at Bruges, are seen through arched windows on either side—20 in. by 14 in. 95*l.* 11*s.* *Anthony.*

One of the most beautiful and perfect works of the Master.

Early German ..	969	A BEAUTIFUL AND VERY PERFECT TRYPTIC: in the centre is represented the Adoration of the Magi, with numerous other figures, remarkable for the singularity of their costumes, with architectural background; on the right wing is represented the approach of the Magi, who are again represented on the left, carrying their offerings —mounted in carved oak frame. 53*l.* 11*s.* *G. R. Smith, Esq.*

Amount of Eighth Day's Sale, 2688*l.* 9*s.* 6*d.*

NINTH DAY'S SALE.

CABINET OF MINIATURES.

970 A pair of portraits, by N. HILLIARD; James I., and Ann of Denmark, *in water colours*, ovals, in carved and gilt frames. 3*l.* 10*s.* *Webb.*

971 Charles I., enamel, full face, by BORDIER, in armour, in oval coral frame, set with turquoises, gilt back. 8*l.* 15*s.* *Duke of Hamilton.*

972 Charles I., enamel, three-quarters face, the frame in gold locket, engraved E. D. to H. T., mounting of the time. 2*l.* 12*s.* 6*d.* *Lebenheim.*

973 Oliver Cromwell, enamel of the time, in original gold setting. 4*l.* 14*s.* 6*d.* *Chaffers.*

974 Charles II., when young, enamel on gold. 3*l.* 3*s.* *Queen of Holland.*

975 Charles II., enamel, in original setting of a gold locket, the back has on the enamel the letters C. R., with the crown. 5*l.* *Marlborough House.*

976 Charles II., enamel, by BOIT, in silver filagree frame, set with garnets. 17*l.* 17*s.* *Duke of Hamilton.*

977 James II., enamel, set in a gold ring of the period. 1*l.* 18*s.* *Rev. W. B. Hawkins.*

978 William III., enamel by BOIT, on gold. 14*l.* 14*s.* *Queen of Holland.*

979 William III., enamel, of larger size, believed to be on gold. 1*l.* 11*s.* *The same.*

980 William III., in armour, with blue ribbon, enamel on copper, of large size. 8*l.* 5*s.* *S. Addington, Esq.*

981 The Old Pretender, [James III.,] by BERNARD LENS, and

Maria Clementina Sobieski, his wife—*in oil colours.* 18*l.* 10s. *Duke of Hamilton.*

982 Charles Edward, the Young Pretender, in armour—*in water colours,* ornamental metal frame. 14*l.* *Sir H. H. Campbell.*

983 LOUISA OF STOLBERG, wife of Charles Edward, enamel. *An exceedingly scarce portrait.* 22*l.* 11*s.* 6*d.* *Duke of Hamilton.*

984 George I., with cupids supporting a crown over his head, encircled by flowers. 7*l.* *Lebenheim.*

985 Frederick, Prince of Wales, in a laced scarlet coat, with the Garter and Ribbon, enamel. 1*l.* 1*s.* *Davis.*

986 Augusta, Princess of Wales, a beautiful enamel, by ZINCKE. 9*l.* 19*s.* 6*d.* *Queen of Holland.*

987 William Henry, Duke of Gloucester, brother of George III., when a youth, in a red coat, with blue ribbon, enamel. 1*l.* 17*s.* *Benjamin.*

988 William, Duke of Cumberland, (of Culloden), oval enamel, by ZINCKE. 2*l.* 2*s.* *H. G. Bohn, Esq.*

989 George III., profile enamel, set in gold; he is in a red coat, with the Star of the Garter. 1*l.* 11*s.* 6*d.* *Rev. W. B. Hawkins.*

990 George III., full face, in a red coat—*in oils.* 15*s.* *Sir E. Lytton Bulwer.*

991 Queen Charlotte, by Hone—*in water colours;* originally presented to the Duke of Sussex: it represents the queen when young. 3*l.* 5*s.* *S. Addington, Esq.*

992 Ladislaus of Poland, and his queen, double sided enamel on gold. 11*l.* 11*s.* *Prince Czartoryski.*

993 Anne of Austria, enamel, by PETITOT, on gold. 6*l.* 6*s.* *Marlborough House.*

994 Louis the Dauphin, son of Louis XIV., enamel. 9*l.* 5*s.* *Queen of Holland.*

995 The Duc de Maine, son of Louis XIV., when a child, by Petitot—*in water colours.* 1*l.* 2*s.* *Rev. W. B. Hawkins.*

996 William Henry, Prince of Orange, (who married Anne,

eldest daughter of George II.), enamel. 2*l.* 14*s.* *Lebenheim.*

997 Francis I., Emperor of Germany, enamel; on the back are the letters G. N. F., and dated 1754. 4*l.* 10*s.* *Marlborough House.*

998 Maria Theresa, Empress of Germany, enamel. 6*l.* 6*s.* *Lebenheim.*

999 Louis XV., when a boy, in armour, enamel. 4*l.* 4*s.* *The same.*

1000 Louis XV., when young, in civil dress, enamel on gold. 2*l.* 5*s.* *Marlborough House.*

1001 Maria Leczinski, queen of Louis XV., at her devotions, enamel, by FEER. 11*l.* *Queen of Holland.*

1002 The Queen of Naples, daughter of Maria Theresa—a very beautiful enamel on gold. 2*l.* 2*s.* *The same.*

1003 Joseph, King of Portugal, and his Queen, in an original gold ring of the period, turning on a jewel—*in water colours.* 3*l.* 13*s.* 6*d.* *Garrard.*

1004 A German Prince Bishop, circular enamel, by Bichdolf. 1*l.* 10*s.* *Willson.*

1005 King of Saxony, in a green coat—*in water colours.* 7*s.* *Lebenheim.*

1006 An elector of Saxony, enamel, in silver frame. 5*l.* *H. G. Bohn, Esq.*

1007 Frederick William II. of Prussia (nephew of the Great Frederick), in armour, with ribbon of the Garter, enamel. 4*l.* 10*s.* *D. Falcke.*

1008 Frederick, King of Bohemia, in armour, enamel—believed to be by PETITOT. 12*l.*12*s.* *Marlborough House.*

1009 Catharine, Empress of Russia, enamel, by BOUTILIER. 14*s.* *Lebenheim.*

1010 Catharine, Empress of Russia, when young, in a blue cloak trimmed with fur, enamel. 7*l.* *The same.*

1011 Charles IV. of Spain, and his queen, double profiles, circular enamel, singularly painted, and with a very minute stone on the dress, on gold. 2*l.* 15*s.* *Webb.*

1012 Maria Leczinski, in a rich dress—*in water colours.* 15*l.* *J. M. Smith.*

1014 Marquis St. Servien, enamel in gold, about 1640. 2*l.* 2*s.* *Lebenheim.*

1015 Don Louis de Haro, enamel on gold, about 1630. 2*l.* *Graves.*

1016 MADAME DU BARRI, when young—*in water colours,* in original shagreen case with metal studs. 21*l.* *S. Addington, Esq.*

1017 Madame Le Brun, enamel, by PASQUIER, 1783. 15*l.* 15*s.* *Lebenheim.*

1018 Necker, the financier, with long white hair, circular enamel, by G. LENZ. 8*l.* 8*s.* *Chaffers.*

1019 Charles III. of Spain, in armour, circular enamel. 15*s.* *D. Falcke.*

1020 Emperor Joseph, in a green dress, enamel. 2*l.* *Lebenheim.*

1021 Pope Gregory XVI., a square miniature, in a case. 2*l.* *D. Falcke.*

1022 Louis XV., when young, in armour and robes, enamel, by Mathieu. 3*l.* 4*s.* *Lebenheim.*

1023 Empress Josephine, in a blue dress, oval miniature, by SAINT. 7*l.* 15*s.* *D. T. White*

1024 Emperor Leopold I., oval enamel, by Prieur, 1665. 2*l.* 10*s.* *D. Falcke.*

1025 Frederick I., King of Prussia, oval enamel. 1*l.* 18*s.* *Lebenheim.*

1026 A prince of Hesse, in armour, with blue ribbon; his princess on the reverse, oval miniatures, in silver mount. 5*l.* 15*s.* *J. Swaby, Esq.*

1027 A King of Poland, in a blue dress and yellow waistcoat, time of Louis XVI., circular enamel. 2*l.* 18*s.* *Lebenheim.*

1028 A gentleman, in a white wig, and a pink and blue cloak, oval enamel. 2*l.* 6*s.* *The same.*

1032

VISCOUNT FAULCONBERG.

1029 A lady, in a white ornamented satin dress, oval enamel. 1*l.* 9*s.* *Surman.*

1030 A gentleman, much resembling Leibnitz, oval enamel, gold frame. 3*l.* 18*s.* *Field.*

1031 A beautiful miniature of a gentleman, 1598, ÆTAT. 50, by HILLIARD—*in water colours;* coat of arms behind, in ivory box. 5*l.* *Graves.*

1032 LORD FAULCONBERG, Cromwell's son-in-law—a beautiful miniature, by COOPER, 1662, *in water colours.* 60*l.* *Baron Anselm de Rothschild, Vienna.*

1033 William, Earl of Stirling, in a blue ribbon, a miniature, —*in water colours,* in gold frame, with ornamented enamel back. 7*l.* 10*s.* *D. Falcke.*

1034 Lady Clarendon, temp. Charles II., enamel on gold. 4*l.* 6*s.* *J. Swaby, Esq.*

1035 Mrs. Arabella Fermor, enamel, by G. SCOULAR. 17*l.* *Hon. F. Baring.*

1036 Earl of Peterborough, enamel, by ZINCKE, 1716. 4*l.* 14*s.* 6*d.* *H. G. Bohn, Esq.*

1037 Margaret or "Peg Woffington," enamel, by N. Hone, 1750. 22*l.* 1*s.* *Earl of Lonsdale.*

1038 Sir Richard Steele the author, enamel. 5*l.* *Chaffers.*

1039 Countess of Yarmouth, mistress of George II., enamel on gold, in gold setting. 6*l.* 10*s.* *Lebenheim.*

1040 Henrietta Howard, Countess of Suffolk, favourite of George II., enamel. 6*l.* *The same.*

1041 Peregrine Hyde, Marquis of Carmarthen, enamel set in gold, with finely chased cypher, and coronet on the back. 5*l.* 10*s.* *Marlborough House.*

1042 A lady, in a yellow dress, enamel, by N. HONE, 1748. 5*l.* 10*s.* *Durlacher.*

1043 A lady, in a white and pink dress, with pearls, enamel. 3*l.* 6*s.* *Willson.*

1044 A gentleman, in a brown coat and white wig, enamel. 2*l.* 10*s.* *D. Falcke.*

1045 William Pitt, first Earl of Chatham, enamel. 4*l.* *Chaffers.*

1046 Lord Bute, favourite of George III., enamel. 4*l.* 5*s.* *Money.*

1047 Sir Robert Walpole, in a blue coat and white wig, enamel. 4*l.* 4*s.* *H. Walpole, Esq.*

1048 A male portrait, in a blue coat and white wig, temp. George II., in gold rim. 2*l.* 12*s.* 6*d.* *Tho. Butler, Esq.*

1049 Duchess of Ancaster, 1750, by Shelley, *in water colours*, set in silver. 2*l.* 12*s.* 6*d.* *The same.*

1050 Countess of Bridgewater, holding a basket of flowers, in a pink dress, after Kneller, enamel. 2*l.* 10*s.* *Redfern.*

1051 Henrietta, Duchess of Orleans, small oval enamel. 4*l.* *D. Falcke.*

1052 Empress Catharine, wife of Peter the Great, oval enamel. 1*l.* 12*s.* *Surman.*

1053 Augusta, Princess of Wales, in a widow's dress, oblong enamel. 2*l.* 4*s.* *Willson.*

1054 Madame de Graffigny, oval miniature—*in oils.* 4*l.* 10*s.* *Hon. F. Baring.*

1055 A lady in a blue dress, oval enamel, by ZINCKE. 1*l.* 11*s.* *Willson.*

1056 A lady, resembling Ninon de L'Enclos, oval enamel. 4*l.* 15*s.* *Caldwell.*

1057 A gentleman, in a fancy blue dress, oval enamel, by N. Hone. 1*l.* 4*s.* *Budd.*

1058 Signora Storace, by F. DI VERI, 1797, oval miniature. 3*l.* *D. Falcke.*

1059 A lady, with full curled hair, and in a yellow dress, temp. Louis XIV., oval miniature. 3*l.* 3*s.* *Webb.*

1060 The Confessional, an enamel, oval, temp. Louis XIV., in a sealskin case. 2*l.* 12*s.* 6*d.* *Willson.*

1061 A portrait, much resembling Fletcher, the poet, oval miniature. 5*s.* *Russell.*

1062 A German lady, after Kilian, oval miniature—*in oils.* 2*s.* *Rhodes.*

1063 Madame de Pompadour, oblong, in a pink dress, richly ornamented. 2*l.* 14*s.* *Tho. Butler, Esq.*

1064 A young lady, viewing herself in a mirror, oval miniature, temp. Louis XV., in sealskin case. 4*l.* 4*s.* *Durlacher.*

1065 The boudoir, after Boucher, oblong oval enamel. 4*l.* 6*s.* *The same.*

1066 Bath of Diana, upright oval convex. *Signed* SCRINCH, 1663. 4*l.* 4*s.* *Queen of Holland.*

1067 A lady, much resembling Miss Fenton, Duchess of Bolton, in a white dress ornamented with flowers, and holding a fan, oval enamel. 18*l.* 7*s.* 6*d.* *Earl of Lonsdale.*

1068 Frederick, King of Denmark, in a blue coat and yellow ribbon, oval enamel. 2*l.* 15*s.* *Lebenheim.*

1069 A lady, in a pink dress, signed N. HONE, oval enamel. 4*l.* 10*s.* *Earl of Lonsdale.*

1070 A portrait, much resembling Marshal Saxe, in a crimson coat and blue ribbon, oval enamel. 4*l.* 15*s.* *Webb.*

1071. A young English nobleman, in a richly ornamented dress, oval enamel, by ZINCKE. 3*l.* 15*s.* *The same.*

1072 A lady, in a pink dress, with long black hair, oval enamel, in metal frame. 1*l.* 7*s.* *Willson.*

1073 A lady of rank, in a blue dress, oval enamel, in original sealskin case. 7*l.* 15*s.* *Lebenheim.*

1074 A general officer, by Shelley. 15*s.* *Field.*

1075 Duc de Berri, oval miniature, by Augustin. 1*l.* 5*s.* *Lebenheim.*

1076 Duc d'Anjou, small enamel oval, in gilt frame. 9*l.* 9*s.* *The same.*

1077 Philip IV., by PETITOT, oval enamel, in chased gold borders. 5*l.* 10*s.* *Webb.*

1078 A lady, in pink and blue robes, temp. Queen Anne, oval enamel. 3*l.* 5*s.* *The same.*

1079 A gentleman of the court of Louis XIV., in a long wig and lace cravat, oval enamel. 1*l.* 13*s.* *Willson.*

1080 A portrait in armour, resembling Peter the Great, in

sealskin case, with silver ornaments, oval enamel. 2*l.* 6*s.* *Chaffers.*

1081 A gentleman, in a pink robe with bands, oval enamel. 18*s.* *Money.*

1082 A gentleman, resembling Buffon, in a red dress, oval enamel. 1*l.* 1*s.* *J. Swaby, Esq.*

1083 A gentleman, in armour, in a light wig, temp. Queen Anne, oval enamel. 1*l.* 4*s.* *Willson.*

1084 A gentleman, in a pink vest and long wig, temp. Louis XV., oval enamel. 18*s.* *Money.*

1085 A gentleman, in a wig, small oval enamel, set as a locket, temp. Louis XIV. 12*s.* *J. Mitchell, Esq.*

1086 A gentleman, in a crimson robe, oval enamel. *Signed* C. Boit, 1699. 1*l.* 4*s.* *Field.*

1087 A gentleman, temp. Louis XIV., set with turquoises and enamelled back, oval miniature. 2*l.* 3*s.* *D. Falcke.*

1088 A lady, temp. Louis XIII., holding a lighted taper; on the back a figure of St. Catharine, oval enamel. 2*l.* 18*s.* *Durlacher.*

1089 A gentleman, resembling the Duke of Berwick, oval enamel, by PETITOT. 8*l.* 10*s.* *Queen of Holland.*

1090 Heidegger, in a yellow coat, oval enamel. 2*l.* 16*s.* *T. Butler, Esq.*

1091 Petrus Boij, in a red cloak, enamel, by himself—dated on the back, "Frankfort, 1718." 1*l.* 16*s.* *The same.*

1092 Empress Catharine, oval enamel. *Signed* Frainet. 3*l.* 5*s.* *The same.*

1093 Miss Lydia Garner, by N. Hone, 1753, oval enamel. 4*l.* 15*s.* *Hon. F. Baring.*

1094 Charles, Duke of Lorraine, 1640, in gold armour, oval enamel. 10*l.* 15*s.* *Marlborough House.*

1095 Count Staremberg, the defender of Vienna, upright oval, enamel. 1*l.* 11*s.* 6*d.* *Queen of Holland.*

1096 A gentleman, in a blue coat, temp. George II., by Hone, oval enamel. 1*l.* 1*s.* *Earl of Craven.*

1097 Dr. Franklin, small miniature, set in gold ring. 8*l.* 15*s.* *Chaffers.*

1098 Frederick, King of Prussia, with a portrait, probably of his father, on the other side, miniatures set in a ring. 1*l.* 1*s.* *Durlacher.*

1099 A gold ring, with the black eagle of Prussia, mounted with a ruby, inscribed "Vive Frederick." 3*l.* 14*s.* *King.*

1100 Alexander Farnese, Duke of Parma, oval miniature—*in oils.* 1*l.* 8*s.* *Queen of Holland.*

1101 Queen of Charles II., of Spain, oval miniature. 1*l.* 3*s.* *The same.*

1102 A PAIR OF ELABORATE CIRCULAR MINIATURES, BY BLARENBERG, of a theatrical representation at Vienna before the court of Maria Theresa, with the actors returning thanks, and numerous figures. 98*l.* *Baron Anselm de Rothschild, Vienna.*

1103 A pair of oval miniature frames, set with imitation brilliants, called Callas du Rhin, with wreaths at top, time of Louis XV. 4*l.* *Annoot and Gale.*

1104 The Virgin, after C. Dolce, an oval miniature—*in oils*—1*l.* 10*s.* *Wright.*

1105 A French lady, in a pink dress, her hair ornamented with diamonds—a fine large miniature by Lapi, in or-moulu frame. 4*l.* 5*s.* *Marlborough House.*

1105*a* A gentleman, in pink robe and powdered wig, enamel. 1*l.* 16*s.* *Willson.*

1105*b* A French gentleman, in blue coat and powdered wig, small oval enamel. [Sold previously with No. 1096.]

1105*c* The King and Queen of Bohemia—*in oils*—in metal frames. 1*l.* 16*s.* *Money.*

1105*d.* A group of figures on the terrace of a château—a minute oblong miniature, in ivory frame and case. 1*l.* 1*s.* *Watson.*

Amount of Ninth Day's Sale, £807 17*s.*

TENTH DAY'S SALE.

PICTURES IN THE ARMOURY.

Spanish	1106	Charles, Earl of Nottingham, in a black and gold dress, and black cap ornamented with pearls, a jewelled badge hanging from his neck—tortoiseshell frame—17 in. by 12½ in. 13*l.* *Farrer.*
Early Flemish	1107	Alexander Farnese, Duke of Parma, in a cuirass and lace collar, wearing the Order of the Golden Fleece —17½ in. by 12½ in. 7*l.* 10*s.* *Morant.*
Florentine	1108	A lady, with light hair and yellow dress, richly ornamented with jewels, and landscape background; on the reverse is a small figure of an apostle, with arabesque border. 7*l.* 10*s.* *Marq. of Londonderry.*
Van Breda, 1618	1109	An encampment, with numerous figures, waggons, horses, and mules; on a rising ground above, a fortified camp near the sea—in tortoiseshell frame—23 in. by 40 in. 26*l.* 15*s.* — *Gibbs, Esq.*
Quentin Matsys	1110	Don Manuel de Menens, in a black dress edged with fur, and black cap, holding a scroll in his left hand—in tortoiseshell frame—

—three-quarters length—18 in. by 15 in. 52*l.* 10*s.* *T. Baring, M.P.*

This is a capital picture in a very pure state.

P. Bordone....	1111	A lady, in a crimson and green striped dress, with pearl ornaments—in tortoiseshell frame—three-quarters length—11 in. by 9 in. 3*l.* 12*s.* *R. Osborne, M.P.*
Mabuse	1112	Emperor Maximilian, in a black dress and yellow sleeves, with black cap, wearing the Order of the Golden Fleece, holding a carnation in his hand—arched top—8 in. high. 17*l.* 17*s.* *Morant.*
School of Holbein	1113	A lady, in a black dress and white cap, holding a cross in her hand—half-length—13 in. by 10 in. 5*l.* *Burgess.*
Holbein	1114	An ecclesiastic, in a black dress and cap, his right hand resting on a book—half-length—16 in. by 12 in. 5*l.* 5*s.* *Morant.*
Mabuse	1115	Philip le Bel, in a red and black dress, wearing the Collar of the Golden Fleece,—arched top—14 in. high. 16*l.* 16*s.* *The same.*
Janet	1116	Charles IX., in a white dress, with gold chain, black cap and feather—in tortoiseshell frame—13½ in. by 9 in. 5*l.* 10*s.* *The same.*
Holbein, after .	1117	A gentleman, in a black dress striped with white, black cloak and hat with white feather, hold-

		ing the hilt of his sword—14 in. by 10 in. 8*l.* *S. Christy, M.P.*
Janet, 1577 ..	1118	Head of Henri III., in a hat and feather—17 in. by 12 in. 15*l.* 15*s.* *Morant.*
German	1119	A gentleman, in a black dress and cloak—small whole-length—21 in. by 12½ in. 4*l.* 15*s.* *R. Osborne, M.P.*
Spanish	1120	A gentleman, in a black dress and yellow sleeves, wearing a gold chain and badge—arched top—17 in. high. 4*l.* 15*s.* *The same.*
Janet	1121	Head of Henri III., in a ruff—in tortoiseshell frame—16 in. by 9 in. 3*l.* 5*s.* *Willson.*
Janet	1122	Gabrielle d'Estrees, in a ruff, with pearl necklace—14 in. by 9 in. 8*l.* 10*s.* *Luxmore.*
School of Janet .	1123	Louis XII., in a black slashed dress —13 in. by 7 in. 7*l.* 5*s.* *S. Christy, M.P.*
School of Holbein	1124	A gentleman, in a black dress—12 in. by 7 in. 6*l.* 10*s.* *The same.*
JANET	1125	Henry III., in a brown dress, and black cloak, with black cap and feather—11 in. by 8 in. 21*l.* *Farrer.*
Italian	1126	A lady seated, in profile, in a rich dress, her light hair dressed in a singular manner—15½ in. by 12 in. 10*l.* 10*s.* *Annoot and Gale.*
Pourbus.....	1127	A gentleman and lady, in black dresses and ruffs, their hands clasped in prayer—16 in. by 12 in. 8*l.* 5*s.* *S. Christy, M.P.*

PICTURES IN THE LIBRARY.

French	1128	A prince, in a lilac and crimson dress, on a bay charger; a sea view in the background—8½ in. by 12 in. 4*l.* 4*s.* *Mrs. Bernal.*
Gonzales.....	1129	A lady, in a black dress, with white ruff and cap—8¼ in. by 6½ in. 10*l.* 10*s.* *Marq. of Londonderry.*
Hayman.....	1130	A lady—oval—5 in. high. 4*l.* 4*s.* *M. T. Smith, M.P.*
German.....	1131	Wonter Crabeth, in a black dress and ruff—oval—in carved pear-wood frame. 3*l.* 17*s.* *The same.*
Francks.....	1132	The Annunciation, with angels—small oval—in elaborate pearwood frame—5 in. high. *Marquis of Londonderry.*
Mireveldt, after	1133	A lady, in a black dress, richly embroidered—6 in. by 4 in. 3*l.* *Willson.*
Schalken	1134	A girl, in a green dress and white collar—oval—7 in. high. 7*l.* *Morant.*

MINIATURES.—The Armoury.

1135 Henri II., [*but* Charles IX.], in a green dress and black cloak, on a white horse, covered with crimson trappings, by Janet. *An exquisite drawing in water-colours; in frame, inlaid with ivory.* 163*l.* 15*s.* *Colnaghi, for H.R.H. Duc d'Aumale.*

1136 Henri III., [*but* II.], in a black dress, on a brown horse, by Janet—the companion. 215*l.* 5*s.* *The same.*

SMALL PORTRAITS.—In Oils.

1137 Margaret of Austria, wife of Charles IX., in a white dress with pearls. 4*l.* 10*s.* *Morant.*

1138 Head of the Duke of Alva. 4*l.* 5*s.* *The same.*

1139 An Italian nobleman, [Andrea Grimani, by Tintoretto] in a black dress. 2*l.* 14*s.* *S. Christy, M.P.*

1140 A Duchess of Tuscany, after Bronzino, in a red dress, oval. 5*l.* 5*s.* *Morant.*

1141 Michael Marullus, Poeta, in a red dress. 4*l.* 7*s.* *Webb.*

1142 A gentleman, in a black dress with yellow sleeves, by Pourbus; a coat of arms behind. 3*l.* 3*s.* *Luxmore.*

1143 The Infanta Isabella, in a pink dress. 3*l.* 15*s.* *Webb.*

1144 A child, holding a bird—early German. 3*l.* 3*s.* *Willson.*

1145 A Spanish officer, in armour, after Greco. 6*l.* *Lord Carrington.*

1146 A girl, in a yellow and pink dress, by Bronzino, circle. 8*l.* 10*s.* *Morant.*

1147 Isabella of Spain, in a white dress, after Kilan. 8*l.* *The same.*

1148 A lady, in a rich dress with white collar. 8*l.* 10*s.* *Lord Carrington.*

1149 Head of a philosopher, 1526, circle. 1*l.* 10*s.* *S. Christy, M.P.*

1150 A lady, called Mary Queen of Scots, after Janet, circle. 3*l.* 10*s.* *The same.*

1151 Head of Francis I., by Janet, oval. 18*l.* 18*s.* *Morant.*

1152 A lady, in a black dress, 1560. 3*l.* 12*s.* 6*d.* *Luxmore.*

1153 Henri II., in a white dress, by Janet—half-length. 16*l.* 16*s.* *Morant.*

1154 A lady, called Queen Mary, in a black and yellow dress—half-length. 10*l.* 10*s.* *S. Christy, M.P.*

1155 Cæsar Borgia, in a black dress, standing near a table. 24*l.* *Colnaghi.*

1156 A lady, in a black dress, with a ruff. 2*l.* 12*s.* *Morant.*

[1156* Janet, a lady of the Medicis family. 4*l.* 10*s.* *Waters.*]

1157 A General of the Fugger family [*but* Duke de Guise], in gold armour, with white hose. 22*l.* *H. Magniac, Esq.*

1158 A Spanish gentleman, in a pink dress and black cloak, with a lady on the reverse, circle. 5*l.* 10*s.* *Morant.*

1159 A cardinal, Archduke of Austria, and a lady on the reverse, circle. 2*l.* 16*s.* *Davis.*

1160 A lady, in a black dress, seated; with three children on the reverse. 6*l.* 15*s.* *Morant.*

1161 A gentleman, in a black dress and gold chain, hat and feather, circle. 8*l.* 5*s.* *S. Christy, M.P.*

MINIATURES IN THE DRAWING ROOM.

1162 Louis XIV., attended by his Court, offering birthday presents to the queen, in an apartment at Versailles. *A beautiful drawing, of important size—in body-colours.* 43*l.* 1*s.* *Morant.*

1163 A Dutch girl, enamel on porcelain, oval. 2*l.* 15*s.* *Luxmore.*

1164 Frederick the Great, on copper, oval, in beautifully chased ormoulu frame. 15*l.* 15*s.* *Marlborough House.*

1165 La Madonna della Sedia, on ivory, in a carved frame, with Benetier. 12*l.* 1*s.* 6*d.* *The same.*

1166 Maria Theresa, of Austria, oval, on copper, in elaborate carved frame. 16*l.* 16*s.* *M. T. Smith, M.P.*

1167 Oliver Cromwell, in armour, oval. 10*l.* 10*s.* *Money.*

1168 Karl de Moor—A Dutch officer, in a cuirass, oval. 1*l.* 15*s.* *Morant.*

1169 A lady of the Court of Louis XIV., oval. 11*l.* *The same.*

1170 Anne of Austria, in a rich yellow dress and ruff, oval. 1*l.* 11*s.* 6*d.* *Willson.*

1171 Gabrielle d'Estrees, in a ruff, oval. 6*l.* 15*s.* *M. T. Smith, M.P.*

1172 A lady, in a black dress, with large ruff, and flowers in her hair, by Gonzales; and a French gentleman, with wig and lace scarf, oval. 7*l.* 15*s.* *Morant.*

1173 VENUS AND ADONIS, IN A LANDSCAPE, with border of classical subjects in medallions, and trophies, by H. BOL, 1549. *In body-colours—exquisitely finished.* 16*l.* 10*s.* *Hertz.*

1174 A lady, in a blue dress, oval. 1*l.* 13*s.* *S. Christy, M.P.*

1175 Emperor Joseph and Maria Theresa, halting from the chase in a landscape, by MYTTENS. 20*l.* *Chaffers.*

1176 A female, in a fancy dress, leading a bear. 3*l.* 15*s.* *Rev. M. J. Taylor.*

1177 [James III.], the Old Pretender, in a blue coat and cuirass, by LARGILLIERE. 22*l.* *Marquis of Breadalbane.*

1178 [Charles Edward] the Young Pretender, in a Scotch dress, oval. 23*l.* 2*s.* *The same.*

1179 James III., [the Old Pretender], in armour. 6*l.* 5*s.* *The same.*

1180 Lady Walpole, represented in a red head dress, circular enamel, the back enamelled like lapis-lazuli. 5*l.* *H. Walpole, Esq.*

1181 Sir Hugh Palliser, in naval uniform, enamel. 2*l.* 10*s.* *Lebenheim.*

CABINET OF MINIATURES—*continued.*

1182 Gray the poet, when young. 5*l.* *Webb.*

1183 Sir Joshua Reynolds, enamel, by Peat, 16*l.* *Miss Sullivan.*

1184 A lady, in a pink dress, after Sir Joshua Reynolds, by Scouler, 1768, enamel. 3*l.* 8*s.* *Willson.*

1185 Tilney Long, in a dark brown coat laced with silver, wearing his dark hair unpowdered, enamel. 18*s.* *Webb.*

1186 A gentleman, in a red coat and white wig, early part of George II.'s reign, enamel by ZINCKE. 4*l.* 10*s.* *Marlborough House.*

1187 A gentleman, in a light coat and white wig, period of George I. 1*l.* 11*s.* 6*d.* *Money.*

FRAMED MINIATURES.

1188 A frame, containing four miniatures of gentlemen—one of them much resembling Turenne, and one of a lady —*in oils.* 5*l.* *Morant.*

1189 An oval frame, with six miniatures, including Charles II., Catharine of Braganza, and the Duc de Lesdigueres—*in oils.* 8*l.* 8*s.* *The same.*

1190 An upright metal frame, with four miniatures, three of them foreign, and one English, temp. Charles II. 5*l.* 15*s.* *S. Christy, M.P.*

1191 An oval frame, with four miniatures, one of them of the Old Pretender, another Christian IV. of Denmark. 5*l.* 15*s.* *The same.*

1192 Another, with five miniatures, the centre one William III. 8*l.* 5*s.* *The same.*

1193 A frame, containing nine miniatures—*on vellum*—two being Charles II. and Catharine, Frederick Prince of Wales. 8*l.* 10*s.* *M. T. Smith, M.P.*

1194 Marshal Spinola. *A highly finished drawing, on ivory, in metal frame.* 20*l.* *Colnaghi, for H.R.H. the Duc d'Aumale.*

1195 A pair, with four miniatures, three of them ladies of the Court of Louis XV. 4*l.* 15*s.* *H. G. Bohn, Esq.*

1196 A lady, in a white dress; and a musician, time of Louis XV. 1*l.* 11*s.* *Benjamin.*

1197 A pair of Austrian princesses. *Highly finished, with initials, and crowns behind.* 2*l.* 8*s.* *Redfern.*

1198 A gentleman and lady—small miniatures, in metal frames, time of Louis XVI. 2*l.* 3*s.* *Willson.*

1199 Anne of Austria, represented with a cross at her side, in metal frame. 2*l.* 12*s.* 6*d.* *Hon. H. R. Clive, M.P.*

1200 St. Carlo Boromeo, seated. 2*l.* 12*s.* *Burgess.*

1201 A prince and princess of Lorraine, in the character of Venus and Adonis. *A beautiful large miniature.* 4*l.* 4*s.* *Durlacher.*

1202 An imperial princess, in a white dress. *Highly finished miniature.* 15*s.* *R. S. White, Esq.*

1203 Children of Maria Theresa. *A beautiful highly finished miniature, on vellum.* 21*l.* *Colnaghi, for H.R.H. the Duc d'Aumale.*

1204 A general in armour, wearing a Maltese cross. 1*l.* 1*s.* *Chaffers.*

1205 School of Athens, after Raffaelle. *Executed in relief, in imitation of a Cameo, and dedicated to the Archduke Rainer.* 6*l.* 1*s.* *J. Noble, Esq.*

1206 A lady, whole-length, seated before a mirror, temp. Louis XIV. *Highly finished, on vellum.* 1*l.* 8*s.* *F. O. Beggi, M.D.*

1207 Empress Elizabeth, daughter of Peter the Great. *Highly finished, on vellum.* 1*l.* 13*s.* *Willson.*

1208 Maria Theresa, Queen of Hungary, by the celebrated Picers—highly finished. 5*l.* 5*s.* *Morant.*

1209 Portrait of Purcell, the composer—*in oils.* 1*l.* 6*s.* *F. O. Beggi, M.D.*

1210 Maurice, Prince of Orange, by Mireveldt—small circle. 3*l.* 15*s.* *S. Christy, M.P.*

1211 Pope Sixtus V. *Highly finished drawing, on vellum, in ebony frame, ornamented with lapis lazuli and other gems.* 15*l.* *Morant.*

1212 Louis XIV., in armour, holding a baton—a large and elaborate miniature—*on vellum.* 5*l.* 5*s.* *M. T. Smith, M.P.*

1212*a* The engraved wood blocks from which the seventy-one illustrations are printed. 15*l.* 10*s.* *H. G. Bohn, Esq.*

1212A A lady and gentleman—a pair, on ivory. 1*l.* *F. O. Beggi, M.D.*

1212B An empress of Austria—*on copper.* 1*l.* 10*s.* *H. G. Bohn, Esq.*

1212C Judith, with the head of Holofernes, by David. 3*l.* 10*s.* *S. Christy, M.P.*

1212D A lady, reclining, 2*l.* 4*s.* *Willson.*

1212E Louis XIV.—oval. 16*s.* *S. Christy, M.P.*

Amount of Tenth Day's Sale, £1307 11*s.*

ELEVENTH DAY'S SALE.

ANCIENT METAL DISHES.

1213 An ancient brass dish, with four classical subjects in medallions, and border of animals and fruits—14½ in. diameter. 6*l.* 6*s.* *Hon. H. R. Clive.*

1214 One, of copper, with two grotesque figures supporting a vase, and rude inscription round, with scroll border —17 in. diameter. 2*l.* 10*s.* *P. B. Purnell, Esq.*

1215 A deep dish, gilt, with Adam and Eve in relief, and inscription round—12 in diameter. 1*l.* 14*s.* *Chaffers.*

1216 A copper dish, with St. George and the dragon, and inscription—15¼ in. diameter. 1*l.* 5*s.* *Aug. W. Franks, Esq.*

1217 One, gilt, richly chased with arabesques—18 in. diameter. 20*l.* 10*s.* *Marlborough House.*

1218 One gilt, with the Annunciation, and inscription around and leaf border—18¼ in. diameter. 4*l.* *P. B. Purnell, Esq.*

1219 A curious dish, copper gilt, with the Conception of the Virgin, surrounded by busts of Apostles—18 in. diameter. 7*l.* 7*s.* *Marq. of Breadalbane.*

1220 One, of copper, with two shields of arms, 1539—18½ in. diameter. 3*l.* 15*s.* *Marlborough House.*

1221 One, pewter, with the Resurrection, and apostles around —13¾ in. diameter. 1*l.* 6*s.* *Rev. W. E. Buckley.*

1222 Another, with a stag in the centre, and six medallions of the expulsion of Adam and Eve on the border, which is dated 1640—19¼ in. diameter. 1*l.* *Pratt.*

1223 An English pewter dish, with the arms of Charles I., on

the raised centre, enamelled—17½ in. diameter. 6*l.* 6*s.* *British Museum.*

1224 A brass dish, with medallions of the German emperors, inscribed with their names, and historical subjects relating to Greek and Roman cities round the border —inscribed on the bottom, Horatio Forezza, 1333—19 in. diameter. 47*l.* 5*s.* *The same.*

1225 A brass rosewater dish, a shield of arms, enamelled, on raised centre, gothic inscription around—19 in. diameter. 6*l.* *Marlborough House.*

1226 A beautiful metal-gilt dish, entirely covered with arabesques, in the richest moresque taste, with coat of arms in the centre—19½ in. diameter. 43*l.* 1*s.* *The same.*

1227 Another, with beautiful moresque ornaments, with medallions of figures, and columns between on the bottom, a procession round the border, and curious landscape border within—inscribed Nicolo Rugina—17 in. diameter. 57*l.* 15*s.* *British Museum.*

1228 A beautiful brass dish, with circular medallions, arabesque and scroll borders, a shield, with a lion in the centre—17 in. diameter. 22*l.* 1*s.* *Marlborough House.*

1229 A pewter dish, with a figure of Temperance in the raised centre, and elegant figures in the border, surrounded by arabesques—[by F. Briot]—17½ in. diameter. 19*l.* *The same.*

1230 Another, with enamel of Cupid in black and white, in the raised centre, numerous figures and arabesques around—17½ in. diameter. 19*l.* 19*s.* *The same.*

ANCIENT METAL LOCKS.

1231 A curious lock and key of steel and brass openwork, with six bolts. 5*l.* 5*s.* *Sir H. H. Campbell.*

1232 A steel upright plate, with bolt for a door, chased with a figure and arabesques. 5*l.* 5*s.* *Morant.*

1233 A very curious steel lock and key, the handle richly ornamented with a fine mask in relief. 16*l.* *Marlborough House.*

1234 A curious steel lock, the front with arabesques in openwork—inscribed Gaspar Mozelin me fecit, 1649. 8*l.* *The same.*

1235 A curious iron lock, with brass plate. *Signed* H. H., 1651. 1*l.* 12*s.* *The same.*

1236 A VERY CURIOUS STEEL LOCK, for a shrine; the Saviour kneeling under an archway, surrounded by trees, in high relief; St. Peter and Malchus below; a mask over the keyhole, and pierced borders; with key, from No. 1241. 42*l.* 11*s.* *D. Falcke.*

1237 A curious lock, of brass work, engraved. 19*s.* *Willson.*

1238 An iron hasp, with a rude figure of a man under a tree. 2*l.* *Marlborough House.*

1239 A steel lock, the front beautifully chased with arabesques and openwork, with key, from No. 1241. 8*l.* 8*s.* *Sir H. H. Campbell.*

1240 Two keys, with ornamental handles; one plain, and two picklocks. 5*l.* 18*s.* *Marlborough House.*

1241 Two curious keys, with square openwork handles, highly ornamented, sold in Nos. 1236 and 1239.

1242 An iron plate, with door-bolt, and the arms of France. 7*l.* *Marlborough House.*

1243 A beautiful door-plate, with a medallion bust of Louis XIV., with river nymphs and Cupid, surmounted by the crown in silver on brass ground. 8*l.* *The same.*

MEDIÆVAL METAL WORK.

1244 A gothic casket, with four figures under canopies on the lid, birds and snakes on the sides, embossed with raised bands and mountings. 31*l.* 10*s.* *The same.*

1245 A pair of steel nippers, mounted on spiral stem, on flat plate with four feet. 16*s*. *Willson.*

1246 A bronze candlestick, formed of a German figure holding nozzles for two lights. 2*l*. *Marlborough House.*

1247 A pair of low brass candlesticks, on large stems pierced with flowers. 11*l*. 5*s*. *The same.*

1248 A steel press, with two spiral columns, the ends ornamented with open work. 20*l*. *The same.*

1249 A steel instrument, with a screw pressing two prongs together. 1*l*. 10*s*. *Lord Londesborough.*

1250 A gilt metal stand, for a pix, engraved with St. Peter and St. Paul, and arabesques. Dated 1573. 19*s*. *Willson.*

1251 A small brass almanac and compass, on upright stand, the pendulum formed of the head of Christ, with German inscription. 5*l*. 15*s*. *Marlborough House.*

1252 A beautiful gothic pix, of hexagonal form, surrounded by buttresses, on stem and scalloped foot of copper gilt—9 in. high. 2*l*. 10*s*. *The same.*

1253 A stand for a reliquaire, of copper, which has been gilt, surmounted by the Crucifixion and the Virgin on gothic pinnacles; a coat of arms enamelled beneath —11 in. high. 5*l*. 5*s*. *The same.*

1254 A pair of brass candlesticks, with beautiful arabesques, and lines of white metal—7 in. high. 26*l*. *John Swaby, Esq.*

1255 A brass candlestick, with friezes of arabesques and birds —11½ in. high. 3*l*. 5*s*. *Marlborough House.*

1256 A bell, chased with medallions, cupids, and arabesques, with ivory knob—inscribed Johannes à Fineme fecit, 1547. 1*l*. 1*s*. *F. O. Beggi, M.D.*

1257 Another, with festoons and medallions of shells—inscribed by the same artist, 1544. 1*l*. 4*s*. *Rev. W. E. Buckley.*

1258 A pair of brass snuffers, with Adam and Eve on the box. 1*l*. 2*s*. *Marlborough House.*

1259 A pair with a knight. 13*s*. *Chaffers.*

1260 A pair, with a winged lion's head in high relief, and terminal handles. 1*l.* 3*s.* *Marlborough House.*

1261 A pair, nearly similar. 10*s.* 6*d.* *Chaffers.*

1262 A pair, with the imperial eagle at the side. 1*l.* *Marlborough House.*

1263 A pair, with portrait, and St. Catharine at the sides. 1*l.* 14*s.* *Pratt.*

1264 A figure of St. George, standing on the dragon, metal gilt—6½ in. high. 10*l.* *British Museum.*

1265 A pair of figures of a cavalier and lady, holding vases of metal gilt—6½ in. high—to support glasses. 2*l.* 12*s.* 6*d.* *J. S. Forbes, Esq.*

1266 Another pair, with German cavaliers. 2*l.* 15*s.* *The same.*

1267 A pair of nippers, in the form of a dragon, of steel, inlaid with silver and gilt metal. 2*l.* 18*s.* *Marlborough House.*

1268 A screw press, of steel. 1*l.* 10*s.* *Lord Londesborough.*

1269 A very small casket, metal gilt, engraved with figures in compartments, and white metal borders—inscribed on the top, Conradt. Man. 4*l.* 18*s.* *M. T. Smith, M.P.*

1270 Another, coffer-shaped, metal gilt, with the subject of Orpheus, in relief, round the sides, the lid covered with arabesques. 9*l.* 15*s.* *Marlborough House.*

1271 One, with birds, scales, and foliage, in white metal on black ground, mounted with or-moulu figures at the angles and rim. 16*l.* *Chaffers.*

[1271* A gilt figure. 1*l.* 1*s.* *Pratt.*]

1272 A larger casket, of metal gilt, with openwork scrolls and caryatid pilasters at the angles, on crimson velvet, supported on cherubs' heads, with very curious lock covering the under part of the lid—8¼ in. by 4¾ in. 17*l.* *Marlborough House.*

1273 A pilgrim-shaped bottle, of semi-opalized glass, entirely covered with metal-gilt openwork of foliage of boys supporting shields, mask handles in relief, and chain from the stopper—10 in. high. 32*l.* *The same.*

1274 A brass handle, in the form of a hand and ring; and a bronze head of a negro. 1*l.* 13*s.* *Willson.*

1275 A beautiful handle, of or-moulu, in the form of a female, terminating in a dolphin. 12*s.* *M. T. Smith, M.P.*

1276 A pair of square pillar candlesticks, the foot embossed with dolphins of German work—7½ in. high. 5*l.* 5*s.* *C. De Vœux, Esq.*

1277 A frame for a miniature, of copper gilt, surmounted by a crown—sight 2¾ in. by 2 in. 2*l.* *Marlborough House.*

1278 A steel candlestick, chased with arabesques. [*Withdrawn.*]

1279 A portrait of Dargenson, in high relief, in copper, in oval ornamented frame—9¼ in. high. 5*l.* 15*s.* *Marlborough House.*

FINE OLD BRONZES.

1280 A BEAUTIFUL TRIPOD, supported on chimæræ and lions' feet, and surmounted by a bacchante, a satyr seated with his arms bound, and Cupid. *A fine cinque-cento work*—14 in. high. 31*l.* 10*s.* *Wright.*

1281 A BEAUTIFUL LOW CANDLESTICK, the nozzle with cupids and rams' heads, the stem of three chimæræ and masks. *Of cinque-cento work*—7 in. high. 18*l.* 10*s.* *Lewis Lloyd, Esq. Jun.*

1282 A CIRCULAR INKSTAND, on caryatid feet, with rich frieze of masks and foliage. *Of the same period*—6 in. diameter. 15*l.* 15*s.* *Marlborough House.*

1283 A SATYR, SEATED, holding a tazza and cornucopiæ. *A very fine Italian work*—8 in. high. 14*l.* 5*s.* *Wright.*

1284 A circular inkstand, supported on three winged chimæræ, bearing shields, and surmounted by Cupid blowing a horn. *Of fine cinque-cento work*—11 in. high. 40*l.* *S. Addington, Esq.*

BYZANTINE METAL WORK.

1285 A small metal crucifix, the Figure crowned, and the legs crossed, gilt, and enamelled with light blue. 2*l.* *Chaffers.*

1286 A Greek miniature of the Virgin crowned—*in oils*—small oval. 1*l.* 1*s.* *F. O. Beggi, M.D.*

1287 A small metal tryptic, with the Crucifixion, the supper at Emmaus, and the Virgin raising saints from purgatory—rude inscriptions; on the outside are the cross and sacred emblems, with Greek characters above. 12*s.* *Willson.*

1288 A reliquaire, of copper gilt, of square form, pierced with moresque arches—on stem and foot—6 in. high. 2*l.* 6*s.* *Marlborough House.*

1289 A BEAUTIFUL CIRCULAR ALMS DISH, of copper, enamelled with blue and green: in the centre a lady on horseback, holding a bird in her hand, six female figures seated round the border, the ground of arabesque ornaments — 9 in. diameter. 40*l.* *Lord Londesborough.*

1290 A PIX BOX AND COVER, surmounted by a cross, enamelled dark blue, with ten shields of devices in gold on turquoise, four glass imitation gems on the lid—4 in. high. 5*l.* 5*s.* *The same.*

1291 Another, similar, but with larger shields—4½ in. high. 4*l.* 4*s.* *Chaffers.*

1292 ANOTHER, the cross wanting, with seven medallions of angels' heads—3½ in. high. 3*l.* 12*s.* *Willson.*

1293 A hexagonal stand for a reliquaire, of copper, enamelled with medallions of birds, in blue, red, and green—5¾ in. diameter. 3*l.* 5*s.* *Wetterhan.*

1294 A figure of Christ, for a crucifix, of brass, with drapery, the feet not crossed or pierced—6¾ in. high. 2*l.* 8*s.* *Marlborough House.*

1295 KING LOTHAIRE'S MAGIC CRYSTAL.—A HIGHLY INTERESTING OBJECT, circular, engraved with the whole history of Susannah, and Latin inscriptions above: over the central subject is inscribed "Lotharius · Rex Franc. · fieri · jussit,"—in copper gilt gothic frame, set with imitations of precious stones, several of them wanting, and open-work flower-edge—the crystal 4½ in. diameter. 267*l.* *Webb, for the British Museum.*

This interesting relic was purchased in the Low Countries by Mr. Pratt, for 12 francs, and was sold by him to Mr. Bernal for £10. It is said to be fully described in some early publication, which will, no doubt, be republished. Mr. Fairholt, for Lord Londesborough, was Mr. Webb's opponent.

1296 A reliquaire, in the form of a coffer, copper gilt, with glass sides engraved with angels at the ends, the roof lid set with imitations of gems—6¼ in. long, 2¾ in. wide, 5 in. high. 6*l.* *Chaffers.*

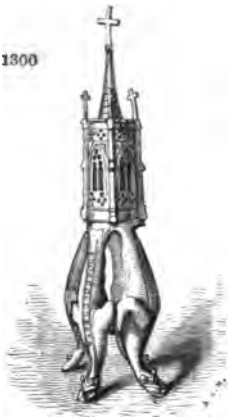
1297 An altar candlestick, of copper gilt—*of very rude early work:* around the foot are the emblems of the four evangelists, on circular openwork base, with rings to attach it—8½ in. high. 5*l.* 12*s.* *Pratt.*

1298 A RELIQUAIRE, of copper gilt, of hexagonal gothic form, with pinnacled buttresses and spire top, the vase and stem enamelled with red and white arabesques, with inscription round the top of the base—11 in. high. 5*l.* 7*s.* 6*d.* *C. O. Morgan, M.P.*

1299 A RELIQUAIRE, of copper gilt, circular, the top supported on four columns, the boss and stem enamelled with heads of apostles and arms, and six medallions of heads of saints on the foot—13½ in. high. 2*l.* 15*s.* *Myers.*

1300 A VERY INTERESTING RELIQUAIRE, in the form of a circular tower, surrounded by buttresses and surmounted by a spire and cross, the stand formed of four crocodiles of copper gilt—11 in. high. (*See illustration.*) 10*l.* 10*s.* *Willson.*

1300



1305

1317

MEDIÆVAL METAL WORK.

1301 A BYZANTINE CRUCIFIX, of metal plates on wood the figure crowned, and with drapery striped with blue enamel, the feet not crossed, the cross set with imitation gems on the front and back, a boss at bottom. *This very interesting work has been the top of a processional cross*—18½ in. high. 5*l.* 5*s.* *Marlborough House.*

MEDIÆVAL METAL WORK.

1302 A processional crucifix, of metal gilt, with emblems of the evangelists at the points, and crocketed edges. *German work of the sixteenth century*—15¼ in. high. 1*l.* 18*s.* *The same.*

1303 A cross of pearwood, with representations of reliques in ebony—18 in. high. 1*l.* 9*s.* *Willson.*

1304 A BEAUTIFUL STEEL COFFER, with arched lid, and bands of gothic ornaments in openwork, standing on four lions—7½ in. by 4½ in. 14*l.* 10*s.* *Marlborough House.*

1305 SIR THOMAS MORE'S CANDLESTICKS: they are of brass, with flowers and leaves enamelled in blue and white, the stems of globular form. *Under the foot is inscribed "Sir Thomas More, Knight,* 1552"—5¼ in. high. (*See illustration.*) 232*l.* 1*s.* *Durlacher for the Duke of Hamilton.*

These were not Candlesticks, but a pair of flower vases, as is proved by a portrait of Sir Thomas More at Hampton Court, in which these identical vases are represented standing on a table beside him, each containing a flower.

1306 A pair of tall candlesticks, of the same period, with saucers, and flowers in green and white enamel—9½ in. high. 24*l.* *Pratt.*

1307 Two small candlesticks, of copper, with arabesques and shields of arms. 3*l.* 3*s.* *British Museum.*

1308 Two ditto, one with a bell in the stand. 4*l.* 4*s.* *Marlborough House.*

1309 A pair of church candlesticks, of brass, spirally fluted, with small heads of apostles enamelled on the bosses —7¼ in. high. *3l. 7s. Owen.*

1310 A BEAUTIFUL PRIEST'S CROSS, in frame of silver gilt, set with turquoises and jacinths; the cross of boxwood, minutely carved with subjects of the Flagellation and Crucifixion, surrounded by angels and apostles; the handle has rude inscriptions, and is finished with a ring to suspend it to the girdle—7½ in. high. *16l. 10s. Marlborough House.*

1311 A PRIEST'S CROSS OF BOXWOOD, nearly similar to the preceding—7 in. high. *1l. 11s. Willson.*

1311* Another, nearly similar. *3l. 10s. Rev. Walter Sneyd.*

1312 A cross, of thin silver plates nailed on wood, the front gilt, with fillagree ornaments set with imitation gems —8½ in. high. *4l. 15s. Marlborough House.*

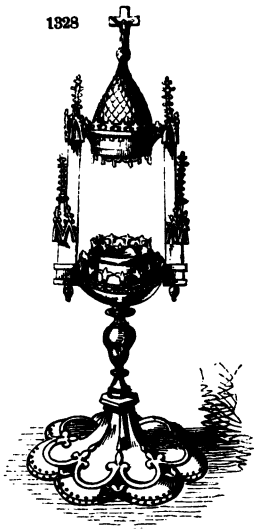
1313 A GOTHIC TRYPTIC, carved with the adoration of the Magi, in alto-relief, under gothic canopies, the figures coloured and gilt; on the gilt base is inscribed "Soeckt. Godvoral."—12 in. high. *25l. Col. Sibthorp, M.P.*

1314 An altar candlestick, of metal gilt, with embossed circular ornaments—10 in. high. *3l. 5s. Marlborough House.*

1315 Another, with spiral bosses—10 in. high. *2l. 18s. The same.*

1316 THE CELEBRATED RELIQUAIRE OF THE KINGS: AN EXQUISITE COFFER FORMED RELIQUAIRE, copper gilt, enamelled with blue and turquoise: on the front, the three Magi presenting their offerings to the Infant, who is in the lap of the Virgin, seated, holding a sceptre, an angel standing behind; on the lid above, are the three kings on horseback, with a tree ornament behind each of them; two saints in oval medallions at the ends, the heads embossed in relief; the back covered with coloured quatrefoils in

1328



1319

1320

MEDIÆVAL METAL WORK.

compartments; three enamelled bosses on the open-work; moresque pattern ridge — length, 7½ in.; width, nearly 3½ in.; and height, 7¼ in. *Presented by Pope Eugenius IV. to Philip le Bon, Duke of Burgundy, containing at that time the relics found in the Chartreux, at Dijon, in* 1430. 66*l.* *British Museum.*

This was purchased of Mr. Isaacs for £28.

1316* An enamelled box, containing a tryptic. 10*l.* *Marlborough House.*

1317 A VERY BEAUTIFUL HEAD OF A CROZIER, of copper gilt, enamelled, with trellis work of light blue, and crocketed edge; within the circle of the crook are figures of the Virgin and the announcing angel, the boss surrounded by lizards in high relief; three upright bands below, terminating in crooks—12½ in. long. (*See illustration.*) 46*l.* *The same.*

1318 A VERY BEAUTIFUL TRYPTIC, of chased copper gilt; in the centre, under a double arch, is a double cross in relief, set with jacinths, an angel supporting the junction of the arches above; beneath the centre, and on the wings, are nine medallions of saints and angels, enamelled in colours, set with agates, with inscription—13 in. high; width, when closed, 8¼ in. 43*l.* 11*s.* 6*d.* *Col. Sibthorp, M.P.*

1319 A REMARKABLY FINE AND INTERESTING CRUCIFIX, of copper gilt, the figure crowned with thorns, and draped, lapis-lazuli and jacinth ornaments at the point; the stem of the cross is supported by two winged angels, and rests on a seated figure of the Virgin; the stem of arabesque open-work, with the four Evangelists, seated writing, at the angles, on lions' head and feet—14 in. high. (*See illustration.*) 16*l.* *Hayes.*

1320 THE ST. THOMAS A'BECKETT RELIQUAIRE; a

small coffer of copper gilt, richly enamelled with blue; on the front, is represented the martyrdom of the saint, who stands before the altar, holding a cross in his hand; above is a bishop, standing over the dead body of the saint, which is on a bier, supported by two figures; at the ends are figures of the Virgin and St. Thomas, all the heads embossed in relief; a door opens at the back, which is enamelled with quatrefoils in compartments; the top surmounted by a crested ridge, on which is a cross enamelled—length, 4¾ in.; width, nearly 2½ in.; height, 6½ in. (*See illustration.*) 28*l.* 17*s.* 6*d.* *Col. Sibthorp, M.P.*

This is said to have cost £12.

MEDIÆVAL SILVER AND SILVER-GILT ECCLESIASTICAL PLATE.

1321 A Gilt Communion Chalice, of gothic period, on circular foot, in octagon division, on which is engraved a crucifix, between two figures of a prelate holding a sword and a holy man a crozier, with inscription in German character; the open work chasing of the boss and foot rather florid gothic—date presumed to be about 1480—9 in. high, and 7 in. diameter. 21*l.* *British Museum.*

1322 A Gilt Sacramental Cup, shaped like a wine glass, on thin stem, curiously, though simply, chased—7¾ in. high. *Evidently English, and of the time of Charles I. It was found in pulling down an old house near Dorking, when it fell out of the inner roof; no doubt it had been concealed there during the Parliamentary War.* 11*l.* 11*s.* *Chaffers.*

1323 A silver shield-shaped badge, with three figures of saints, gilt, in relief, standing in gothic niches, with foliage

and a goat beneath—5 in. high, and 5 in. wide. 50*l.* *Lord Londesborough.*

1324 A small badge, gilt, with a bishop and a female saint, in relief, under gothic canopied niches, three small chains attached above—3½ in. high, 1½ in. wide. 21*l.* *Marlborough House.*

1325 A beautiful pax, gilt, with centre for an enamel, the border, of cherubs' heads and scrolls set with carbuncles, the back engraved with arabesques—17th century—7 in. high, 5 in. wide. 12*l.* *Chaffers.*

1326 A BEAUTIFUL GOTHIC CHALICE, on hexagonal foot, with small castles at the angles, flower bosses on the knop centre; the crucifix, in relief, on the foot, and seven shields of arms—inscribed "Jhesus," and "O Maria." 17*l.* *Marlborough House.*

1327 ANOTHER, on hexagonal circular foot, pierced, the bowl engraved with flowers, with twelve bosses of flowers enamelled in relief—15th century—7 in. high. 16*l.* *The same.*

1328 A silver monstrance, on hexagonal foot, with circular edge, in the form of a tabernacle, with gothic pinnacled buttresses, surmounted on a crucifix on a ball on the spiral roof—early period of 15th century—11 in. high. 16*l.* *The same.*

1329 A gilt crucifix, the cross opening to contain reliques, on hexagonal foot, a piece of lapis-lazuli and masks at the angles of the cross, a lamb on the centre of the back—9 in.—14th century. 10*l.* *British Museum.*

1330 A GILT CHRISMATORY, with carved cover, to hold three holy oils, the names of which are inscribed, surmounted by a figure of Christ on the cross—date between 1560 and 1600—4¾ in. high. 8*l.* *Attenborough.*

1331 A GILT SACRAMENTAL CUP, of gothic work, on foot of hexagon shape, the boss in gothic taste. The figure of Christ on the cross remaining as originally placed

on the foot (which it is very rare to find preserved); underneath the foot are engraved two shields of arms and many initials—date probably about 1450—6¾ in. high. 6*l.* 2*s.* 6*d.* *Benjamin.*

1332 A SILVER MONSTRANCE, of Italian design, richly chased with masks and other ornaments; the part to enclose the host is circular, the foot of quatrefoil shape, surmounted by a plain cross; also an enamelled metal ornament to insert in the top—date about 1570—14 in. high. 21*l.* *Attenborough.*

1333 A CRYSTAL RELIQUARY, with cover, mounted with silver gilt, delicately chased, which has been in many parts enamelled—date presumed to be about 1540—7 in. high. 32*l.* *M. T. Smith, M.P.*

1334 A PAIR OF CRYSTAL ALTAR CANDLESTICKS, beautifully mounted with silver gilt, delicately chased—date probably between 1560 and 1609—12¼ in. high. 61*l.* *Baron Meyer Rothschild.*

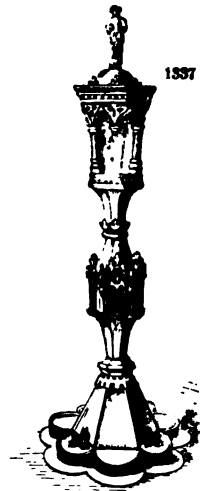
1335 ANOTHER PAIR OF CRYSTAL CANDLESTICKS, the feet of triangular shape, engraved with heads of a religious character, ornamentally, though simply, cut—date about 1560—8½ in. high. 28*l.* *Durlacher.*

1336 A GILT CHALICE AND COVER, chased and engraved, surmounted by a crucifix having fleur-de-lys points, at the back of which is engraved a shield with three wheat-sheaves, and the letters M.S.—date probably about 1600—10½ in. high. 11*l.* — *Dowling, Esq.*

1337 A BEAUTIFUL GILT RELIQUAIRE, of gothic design, on richly ornamented stem: has been, and is, partly enamelled with arms; the foot, of hexagon shape, has on it two enamelled coats of arms or devices; the cover surmounted by a figure of one of the Evangelists—date presumed to be about 1460—10½ in. high. 43*l.* *M. T. Smith, M.P.*

This is a very fine example of Gothic ornament.

Amount of Eleventh Day's Sale, 2029*l.* 4*s.*



SILVER-GILT RELIQUAIRE.

A SILVER NEF, EMBOSSED.

TWELFTH DAY'S SALE.

ANTIQUE JEWELLERY, RINGS, CROSSES, BROOCHES, AND ORNAMENTS.

1338 A broad silver crucifix, of the Byzantine period—probably this was formerly enamelled. 1*l.* 8*s.* *W. Maskell, Esq.*

1339 A silver cross, decorated and perforated, with angels chased on the sides; it opens on a hinge, by unscrewing the bottom ornament, and has partitions within for reliques; the back is rudely engraved with the Crucifixion. 1*l.* 12*s.* *Russell.*

1340 A crystal cross, with original gold and enamelled mounting, and pendant pearls from the points; St. John and the Virgin, in gold, on either side of the Saviour. 6*l.* *Willson.*

1341 A triple-form cross, with fleur-de-lys points of silver, enamelled black, with deaths' heads in white, a bleeding heart in red, and cross-bones in silver—"Super vivum et Mortuum," in enamelled letters. 1*l.* 5*s.* *D. Falcke.*

1342 A silver gilt pocket book-shaped scent case, chased and set with a garnet. 2*l.* 8*s.* *Earl of Lonsdale.*

1343 A round metal-gilt case, pierced with gothic scrolls, inclosing an original Bezoar stone. 5*l.* *Chaffers.*

1344 A silver-gilt enamelled book-shaped scent case, with divisions which are lettered, enamelled with St. George and the Dragon, two shields of arms, and date 1614. 26*l.* *Russell, for Baron Meyer Rothschild.*

1345 An oval bloodstone scent case, mounted and lined with silver gilt, with emblems engraved, and motto "Nec vagus ardor, nec cæcus," &c., and cypher of Charles I. under the crown, between laurel branches. 3*l.* 15*s.* *M. T. Smith, M.P.*

1346 An octagon-formed angular silver case, gilt inside, chased and divided into panels, with the numbers from 1 to 18 engraved on some of them. 4*l.* 10*s.* *Russell, for Baron Rothschild.*

1347 A melon-shaped silver scent-box, engraved with a species of niello work, with separate divisions opening in slices—inscribed "Muschat," &c., with initials, and 1437. 11*l.* *The same.*

1348 A melon-shaped silver scent box, opening in eight slices, with a small spoon inside, and the names of the several scents, the bottom perforated, with cypher, engraved. 10*l.* 10*s.* *The same.*

1349 A small fillagree counter case, with an enamel of the knave of clubs on the top. 8*l.* *M. T. Smith, M.P.*

1350 A silver-gilt box, chased and perforated, with profile busts of Charles I. and Henrietta Maria, in relief, containing thirty-three silver jettons, engraved with the sovereigns of England, dates, arms, &c., commencing with Edward the Confessor, and ending with Charles Prince of Wales, 1630. *It is remarkable, that the effigy of Elizabeth is omitted, though there is one of Maria, mother of James I.; there are jettons of James I.'s other children, Elizabeth of Bohemia, and Henry.* 16*l.* 5*s.* 6*d.* *Duke of Hamilton.*

1351 A Venetian glass scent bottle, in two divisions, mounted in metal gilt, the sides enamelled with landscapes. 1*l.* 8*s.* *Earl of Lonsdale.*

1352 A long glass scent bottle, mounted and guarded all over with gilt metal work. 1*l.* 2*s.* *Annoot and Gale.*

1353 A silver whistle and tobacco stopper, chased and formed

as a cavalier in a rich dress of the time of Charles II. 2*l.* 12*s.* 6*d.* *Charles Miles, Esq.*

1354 A cylindrical snuff-box, of silver or metal gilt, enamelled; and a small spoon, in gilt leather case. 13*l.* 13*s.* *M. T. Smith, M.P.*

1355 A silver-gilt hair pin, the top with a head of a negro, with various coloured stones. 5*l.* 5*s.* *Russell, for Baron Rothschild.*

1356 A silver hair pin, formed as a sword hilt, with small sparks and device of the rose and crown. 3*l.* *Annoot and Gale.*

1357 A silver-gilt hair pin, with waved blade, terminating in a bird's head holding a pearl—engraved A. M. F. 1640. 1*l.* 10*s.* *Russell.*

1358 A silver hair pin, parcel gilt, with a figure of Minerva with lance and shield, the stem twisted and terminating in a heart, which unscrews. 2*l.* 8*s.* *Annoot and Gale.*

1359 A cross, of gold or silver gilt, with enamelled ornaments on the back, the points decorated and enamelled, the front set with twelve garnet tablets, each engraved with enamelled subjects relating to the Crucifixion. 1*l.* 15*s.* *Hertz.*

The whole of Mr. Hertz' collections are now the property of Mr. Joseph Mayer, Liverpool.

1360 A silver-gilt eagle, with extended wings, a coronet on its head and collar round the neck with chain, ruby or garnet eyes, and a coloured pebble or glass on the top of the head: it is slightly engraved—of gothic period. 7*l.* 10*s.* *Marlborough House.*

1361 An antique circular silver brooch, with its tongue, rudely chased, with a head and united hands. 2*l.* 2*s.* *British Museum.*

1362 A similar brooch, larger, with its tongue, rudely ornamented with chased bands. 4*l.* *The same.*

1363 A circular silver plate, with the alphabet engraved round

it, and an inner moveable rotatory plate, which brings round a letter in an opening; supposed to have been contrived for the conveyance of secret messages—in a silver case, covered with black fish skin, with silver studs—temp. Charles I. 2*l.* 15*s.* *Russell.*

1364 A small silver circular perpetual English calendar, with rotatory movement, the days of the week, &c., engraved as first day, second, &c., evidently made for a Puritan at the time of the Civil Wars, inscribed—"Ye shall not think of the name of other gods, neither shall they be heard out of your mouths." Exod. xxiii. 13. 7*l.* 10*s.* *Banting.*

1365 A round silver medal, which opens and contains a male and female portrait painted in colours, on one side engraved the figure of a saint (bishop) and coat of arms below, and inscription "Sanct. Rudbertus Eps. Salisb. 1625;" on the other the holy father, &c., with a cardinal's hat and lion rampant below, inscribed "Paris D. G. Archieps. Sali. Se. A. P. L." and an inner inscription "Sub tuum præsidium confug." 1*l.* 1*s.* *Owen.*

1366 A round silver medal, which unscrews, and contains twelve miniatures on talc, and two on paper, with the life of a saint; each one has a blank for the face of the saint to fit over the painting at the bottom: the medal has on one side the effigy of Frederick III., Emperor of Germany, who reigned from 1637 to 1658. 2*l.* *John D. Gardner, Esq.*

1367 A massive antique silver ring, with monograms engraved on the shanks. 3*l.* 5*s.* *Chaffers.*

1368 A thick silver ring, with a coat of arms (of a vessel in full sail) on the tablet, and on the shanks a faint engraving of the Virgin and Child and a bishop. 8*l.* *British Museum.*

1369 A rude ring, of silver, chased with a representation of a

hand and ornaments: it appears to have been formerly gilt. 6*s*. *Dantzigger.*

1370 A ring guard for the finger against the friction of the bowstring, of green jade, with ornamental inlaying of gold and rubies; and another guard, similar, of ivory. 2*l*. 2*s*. *Lord Londesborough.*

1371 An Italian ornament, intended to be suspended, of chased gold or silver gilt; an oblong tablet, with scrolls and masks and pearls attached, with the letters D. A. in relief, and two shields, of arms enamelled, of the Cellini period. 25*l*. 10*s*. *Marlborough House.*

1372 A silver fillagree crucifix, with rays behind, the figure partly draped and gilt, with the Virgin kneeling, and a scroll engraved beneath. *Presumed to be of Spanish work.* 3*l*. 10*s*. *Chaffers.*

1373 A papal ring, set with a large crystal, with the tiara and keys, with arms on two sides, and the emblems of the evangelists on the other in relief—inscribed "Sixtus Quartus." 8*l*. 15*s*. *Marlborough House.*

1374 A Doge's ring, metal gilt, set with a green coloured stone, with a winged lion and two shields of arms—inscribed R·X·R·A·G·O·N·A. 11*l*. *E. Waterton, Esq.*

1375 A girdle, of metal gilt, enamelled with blue and white on upright flat plates—of elegant arabesque design, of the fifteenth century. 2*l*. 4*s*. *Lord Londesborough.*

ORNAMENTAL SILVER PLATE.

1376 A bocale, with three medallions of a German emperor and two gentlemen; with borders embossed, and supported by eagles—6 in. high. 5*l*. 18*s*. *Viscount Dupplin.*

1377 A small bocale, engraved, with foliage and small figures in medallions; with openwork base, in which is a die and inscriptions, 1649—4 in. high. 2*l*. 2*s*. *Willson.*

1378 A plain bocale, with gilt bands above and below, engraved with domestic subjects and landscapes; with German distich, two shields of arms beneath—3¾ in. high. 3*l.* 18*s.* *S. Addington, Esq.*

1379 A small hexagonal gilt German drinking cup, the bowl engraved with festoons, the stem embossed with knops —inscribed at bottom S. B., 1625—3 in. high. 2*l.* 6*s.* *Garrard.*

1380 A pair of cups forming one, parcel gilt, with slightly raised oval bosses, engraved alternately with German lines, in praise of wine, and arabesques—together, 3¾ in. high. 5*l.* 5*s.* *Lord Londesborough.*

1381 A small blue essence bottle, mounted with bands and rims of silver gilt, with chased fillagree ornaments—7½ in. high. 7*l.* 10*s.* *Marlborough House.*

1382 A pair of hexagonal salt cellars, parcel gilt, each engraved with six medallions of female figures, and flower borders—on ball and claw feet, the edges richly embossed with flowers and masks, and gilt—4¼ in. high. 29*l.* *Rhodes, for Baron Meyer Rothschild.*

1383 A triangular gilt salt cellar, on ball feet, with three cavities, engraved with designs on each side—4½ in. the triangle. 5*l.* 10*s.* *Marlborough House.*

1384 A small cup, gilt, on elegant openwork stem, the foot embossed with fruits, &c., the inside engraved with a celestial sphere. *Dated* 1596—4¼ in. high. 5*l.* 5*s.* — *Marshall, Esq.*

1385 A parcel gilt drinking cup, with fluted bowl, on stem, with three small openwork handles, a device engraved above, outside "A. K.," and inside "Peter Rampa," 1626—6¾ in. high. 5*l.* *Garrard.*

1386 A fluted wager drinking cup, gilt, richly embossed with arabesques, surmounted by a windmill, to which a man is mounting by a ladder; another figure looking out at a window on the side; at the back is a dial to denote the time occupied in drinking, of German

work—of the 17th century—11 in. high. 15*l.* 4*s.* 6*d.* *Marks.*

1387 An hexagonal gilt salt, with a stag hunt chased in relief round the sides—2 in. high by 3 in. wide. 10*l.* *Rhodes, for Baron Meyer Rothschild.*

1388 A pair of small two-handled gilt cups, fluted, and engraved with scrolls and flowers—2¾ in. high. 8*l.* *Garrard.*

1389 A triangular gilt salt, supported on three lions, with masks and arabesques on each side—4½ in. high. 10*l.* 15*s.* *Marlborough House.*

1390 A circular gilt salt, on cherubs' heads, with cupids, coats of arms, and masks, chased in high relief—3 in. diameter. 13*l.* 5*s.* *The same.*

1391 A small gilt cup and cover, on vase-shaped stem and feet, cut, chased with flowers, fruits, and cherubs' heads—8 in. high. 10*l.* 15*s.* *Beurdeley.*

1392 A gilt cup and cover, on ball feet, the surface embossed with bulb-shaped ornaments, two small shields of arms enamelled on the lid—9 in. high. 16*l.* *Marlborough House.*

1393 A cup and cover, on foot, with balls on spiral lozenge flutings, the cover surmounted by a boy holding a shield, a rim of open chased gothic design beneath the bowl—of German work—11 in. high. 12*l.* 10*s.* *The same.*

1394 A cup and cover, of gothic design, supported on three lions, with openwork friezes of gothic tracery, surmounted by a figure of a savage in a group of foliage, a device enamelled inside the cover—11 in. high. 55*l.* *The same.*

1395 A plain gilt ewer, with two oval enamelled bosses on the sides—7 in. high. 28*l.* *Russell, for Baron M. Rothschild.*

1396 A green stoneware jug, mounted with rims and lid of

silver, embossed with scrolls and flowers—6¼ in. high. 8*l.* 15*s.* *S. Zimmerman.*

1397 One, smaller, of brown speckled ware, with rims and cover of silver gilt, chased with flowers in relief—5¾ in. high. 7*l.* *D. Falcke.*

1398 A German chasing, in silver, of a lady and gentleman, in relief—inscribed "S. C., 1623"—5½ in. high and wide. 6*l.* 5*s.* *Hertz.*

SILVER SPOONS.

1399 A spoon, with short handle, a shield of arms above the bowl, the shaft inscribed "Hans Veit van Harras," surmounted by a plume of feathers. 9*l.* *Marlborough House.*

1400 One, parcel gilt, with an angel holding a shield above the bowl, with German inscription on the shaft, surmounted by a female figure. 7*l.* *James James, Esq.*

1401 One, parcel gilt, with oval bowl, the back engraved, and the shaft twisted. 1*l.* 10*s.* *The same.*

1402 One, larger, the bowl engraved on back, in niello work, the long thin shaft enamelled in niello on the back with scales, and a waived line in relief in front. 4*l.* *The same.*

SILVER AND SILVER-GILT MOUNTED COCOA NUTS, AND NAUTILUS SHELLS.

1403 A cocoanut cup, carved with three subjects from St. John's Gospel, with boldly chased bands, foot and top of silver gilt, with heads, trophies, and foliage, the rim engraved—date presumed to be between 1530 and 1583—about 9 in. high. 10*l.* 15*s.* *H. T. Hope, Esq.*

1404 Another, carved with Judith and Holofernes; and two other subjects, with arabesque borders, the foot, bands, and top, of silver, richly chased with boys' heads, &c.,

the rim engraved—date presumed to be between 1530 and 1580—between 9 and 10 in. high. 30*l.* *Lord Londesborough.*

1405 Another, carved with three scriptural subjects, lined with silver, having at the bottom an enamelled coat of arms, with motto and date 1561, with richly chased mountings of silver; the bands are formed of Roman figures, and have a coral bead hanging from each; underneath the foot there is a cut crystal, and some stones set in the outside mounting of the foot; surmounted by a figure of a boy holding a shield, on which are armorial bearings; round the top rim is engraved "Vinum lætificat cor hominis, 1561;" on the bottom, the name of the owner—11½ in. high. 19*l.* *O. E. Coope, Esq.*

1406 Another, with silver mountings, of English work, very plainly ornamented and engraved, carved with portraits of Charles I. not crowned, and Charles II. crowned, and one other portrait; a small death's head on one side, no doubt intended to mark the date of the decease of the parties—date presumed to be between 1648 and 1665—7½ in. high. 11*l.* *Duke of Hamilton.*

1407 Another, with richly chased bands of silver gilt, with stones or glass set in them, the foot richly chased with masks, fruit, &c.—date presumed to be between 1560 and 1580—about 6½ in. high. 15*l.* 10*s.* *H. T. Hope, Esq.*

1408 Another, mounted with silver-gilt elegant bands, with heads and arabesques, pendant rings and small malachite beads, the rim at the top engraved, with date, 1585, and initials G. B.—about 9½ in. high. 46*l.* 10*s.* *Marlborough House.*

1409 Another, carved with Diana and Actæon; and two other subjects, with richly chased silver mountings of masks, &c., the bands with lions' heads, bearing rings in their

mouths; the cover surmounted with the figure of an armed man holding a shield with armorial bearings—date about 1580—about 12½ in. high. 19*l.* 10*s.* *Marlborough House.*

1410 Another, with parcel gilt and silver mountings; the cover, which is on hinges, is surmounted by a Roman figure, the bands curiously ornamented, and four silver medallions on the sides, on which are enamelled coats of arms, of Italian work—date presumed to be between 1480 and 1500—about 10 in. high. 40*l.* *The same.*

1411 A NAUTILUS SHELL, mounted with silver gilt, on stem, with figures of an old peasant, subjects of sea monsters on the foot and foliage, a figure of a triton on the top, the date, 1606, engraved on the shell, and the rebus of "Chascun sa croix," with four Latin lines: it evidently belonged originally to one of the La Croix family—about 13 in. high. 15*l.* *Beurdeley.*

SILVER AND SILVER-GILT ORNAMENTAL PLATE.

1412 An old stone jug, with hinged cover, with richly chased and engraved silver mountings; Hercules and Cerberus, in high relief, on the cover; a Latin inscription round—date about 1570—6 in. high. 30*l.* *Marlborough House.*

1413 Another, with hinged cover, with richly chased silver-gilt mountings, with masks and fruit; a lion on the cover—date about 1600—10½ in. high. 22*l.* *The same.*

1414 Another, with hinged cover, chased silver-gilt mountings, with heads, &c.—date about 1580—9½ in. high. 20*l.* 10*s.* *The same.*

1415 Another, with silver-gilt mountings, chased with monkeys, masks, &c.; on the back of the handle IS., in an ornamented lacing, engraved—date about 1580—10½ in. high. 20*l.* 10*s.* *H. T. Hope, Esq.*

1416 Another, with silver-gilt mountings, chased with masks, fruit, &c.; on the cover the figure of a lion, on the back of the handle the initials F.V.I.—date about 1580—9½ in. high. 10*l.* *M. T. Smith, M.P.*

1417 A parcel gilt tankard, of hexagon shape; on the lid a lion holding a shield, the handle ornamented, and the body boldly chased with birds and foliage—date about 1600—7½ in. high. 17*l.* *Marquis of Breadalbane.*

1418 A parcel gilt tankard, of hexagon shape, engraved with six heads of King David, Julius Cæsar, &c.; under the head of David the date 1619, boldly chased at the top and bottom with triangular bulbs—7 in. high. 28*l.* *The same.*

1419 A PARCEL GILT TANKARD, on three pomegranate feet, superbly chased in the finest taste, with figures, busts, and other ornaments in high relief; on the inside of the lid a chased medallion of the Trinity, an embellished shield of arms on the body. *A beautiful specimen of the cinque-cento period*—8 in. high. 131*l.* *H. T. Hope, Esq.*

This was very superior to any other piece in the Collection, and in perfect preservation.

1420 A silver-gilt tankard, elaborately chased all over with medallions of subjects, masks, and arabesques; a figure on the ornamented handle—date between 1560 and 1600—5½ in. high. 41*l.* *Baron Jas. Rothschild.*

1421 A GILT DRINKING CUP AND COVER, with engraved ornaments, surmounted by a figure of a savage with a club and shield of a bear enamelled; round the base of this figure is engraved, "Werli von Berenfels, 1541;" inside the cover are armorial bearings and the date 1541—13 in. high. 45*l.* *G. W. Dasent, Esq.*

1422 A silver drinking cup, bell-shaped, with embossed lions' heads, surmounted by an engraved sphere, inside which there is a die, and over these is a small figure,

supporting with uplifted arms a small swinging cup —date about 1590—8 in. high. 12*l.* 10*s.* *Lord Londesborough.*

1423 A TALL GILT CUP AND COVER, with bulbs and ornaments embossed, supported on a figure of a Swiss guard with his halberd of the pope of the period, the cover surmounted by a knight holding a spear and shield—date about 1570—21 in. high. 33*l.* 10*s.* *Marlborough House.*

1424 A tall silver drinking cup, of English work, plain flat chased; on the top rim is engraved "The gift of Christopher Pym, on his admission to the place of Clerke of this Company;" a coat of arms is also engraved, and apparently relates to the Blacksmiths' Company, supported on a stem with a figure of an old warrior holding a smith's hammer and anvil, on which is engraved "By the hammer and hand, all arts do stand"—11¾ in. high. 37*l.* 10*s.* *S. Zimmerman.*

1425 A large gilt drinking cup, the bowl and boss beneath of hexagon shape, engraved with subjects connected with some legend of the felling of a tree, and six German coats of arms, the foot, &c. boldly chased—date 1620—14 in. high. 32*l.* 10*s.* *O. E. Coope, Esq.*

1426 A GILT DRINKING CUP AND COVER, chased and embossed, surmounted by a figure of a mason in colours, on stem, with a boy with a shield, on which are engraved various names and the date 1681; many other names and subsequent dates are engraved on other parts—17 in. high. 31*l.* *H. T. Hope, Esq.*

1427 ANOTHER, richly chased, surmounted by a figure holding a shield—15 in. high. 32*l.* *Russell, for Baron M. Rothschild.*

1428 A GILT CUP AND COVER, boldly chased with heads, scrolls, and flowers, surmounted by a Roman figure holding a shield with armorial bearings and P.S. engraved inside; there is another coat of arms and H.S.

engraved—date about 1600—14 in. high. 16*l.* *Attenborough.*

1429 ANOTHER, chased and embossed with bulbs, surmounted by an armed figure holding a shield, with armorial bearings and initials A.P.M.G. on the foot—the date 1630, and initials A.P. 11½ in. high. 7*l.* *The same.*

1430 A gilt drinking cup, chased with three medallions of figures in military costume of the period; beneath the foot is an inscription in the Hungarian or Sclavonic dialect, and date 1650, die 10 Septembris—it is apparently earlier than the date of the inscription—10 in. high. 13*l.* *Beurdeley.*

1431 A gilt cup and cover, richly chased with landscapes, birds, and flowers, surmounted by a figure of Minerva holding a spear and shield—date about 1590—13 in. high. 15*l.* *Marlborough House.*

1432 A silver cup and cover, elaborately chased, with a subject from the parable of the Prodigal Son, masks, scrolls, and fruit, surmounted by a figure of a wild boar—date about 1590—10¼ in. high. 26*l.* *Lord Londesborough.*

1433 A silver cup, in the form of a lady, in costume of about the year 1600, holding a small cup over her head—inscribed "Philippus Kuntzell von Hall. Ans. Sachsen 1637"—7½ in. high. 9*l.* *The same.*

1434 An octagonal gilt mug, with raised scroll work, enamelled in colours—3½ in. high. 27*l.* *S. H. Sutherland, Esq.*

1435 A gilt drinking-cup and cover, in the form of a lanthorn; in the inner part there is an engraving of a subject, with German inscription—7 in. high. *A singularly formed specimen of quaint German taste.* 44*l.* *Russell, for Baron M. Rothschild.*

There is one nearly similar to this in Lord Londesborough's Collection.

1436 A gilt cup and cover, on three pomegranate feet, chased

with three portraits of royal personages, probably Leopold II. of Austria, &c.—8 in. high. 7*l.* 5*s.* *T. M. Whitehead, Esq.*

1437 A gilt drinking cup, in the form of a female figure with a ruff; she holds in her hands, over her head, a small cup—date about 1600, the costume of that period—7½ in. high. 7*l.* 10*s.* *Money.*

1438 A gilt cup, chased, with pine formed-bulbs; engraved round the rim—"Johannes Petrus, anno 1647"—5½ in. high. 4*l.* *Attenborough.*

1439 A gilt cup and cover, chased, with three heads of the Cæsars, landscapes and fruit, on three ball feet, surmounted by a swan—date about 1649—8 in. high. 23*l.* *S. Addington, Esq.*

1440 A smaller cup, similar—6 in. high. 6*l.* 6*s.* *The same.*

1441 Another, similar, with landscapes—6 in. high. 8*l.* 5*s.* *The same.*

1442 A silver mug, engraved with ornaments, and chased at the foot, engraved "Cornel. Doeren, &c., 1618"—4½ in. high. 4*l.* 4*s.* *Viscount Dupplin.*

1442*a* A silver box. 4*l.* *Attenborough.*

1442*b* A cover and a stand. 2*l.* 8*s.* *The same.*

1443 A silver mug, curiously chased and engraved, with a kind of rectangular ornament underneath a court of arms, and "Franck Auches, 1647"—5 in. high. 4*l.* *Viscount Dupplin.*

1444 A silver cup and cover, hexagonal shape, on three pomegranate feet, flat chased and engraved with figures, surmounted by a figure; under the bottom is engraved "1742, Johannes Gadritz," but it appears older—10 in. high. 20*l.* *Attenborough.*

1446 A FINE OLD NEF, or table ornament, in the form of a boat, with barrel inside, the after-part with openwork chased ornaments, supported on a stem formed of a vine branch and grapes, on oval foot, embossed with grapes; the bowl is inscribed with German verses,

"Johann B. Franckenthal, 1662," by whom it was presented to the Guild of Wine Coopers of that city —10 in. high. 20*l.* 5*s.* *Garrard.*

1447 A SMALLER NEF, boat-shaped, with Fortune standing on the neck, the stem with triple openwork ornament, dolphins embossed on the oval foot—8½ in. high. (*See illustration.*) 22*l.* *The same.*

1448 A small circular salt cellar, gilt, on scroll feet, with masks, the borders embossed with masks and fruits—3¼ in. diameter. 3*l.* 15*s.* *Marlborough House.*

1448*a* A SILVER TAZZA, OF ITALIAN WORK, in perfect state, the bowl chased with the Judgment of Solomon, the stem and foot with flowers and scrolls—date about 1590—height about 6¼ in. diameter 8 in. 45*l.* 10*s.* *The same.*

A very beautiful specimen.

1449 ANOTHER, OF GERMAN WORK, the bowl chased with Christ and the Woman of Samaria, about the same size as the preceding, round the rim is engraved "Elisabeth Schott H.K."—date probably about 1590. 17*l.* *John D. Gardner, Esq.*

1450 A GILT CASKET, of coffer shape, on four sphinx feet, covered with pierced tracery of scroll work, enamelled in colours—date about 1590—about 4½ in. high, 5¾ in. long, and 3½ in. wide. 38*l.* *Marlborough House.*

1451 A gilt top or bowl of a tazza, chased with Christ at the well, of German work—date about 1560—7¾ in. diameter. Sold with No. 1452.

1452 A gilt bowl of a tazza, chased with Moses and the brazen serpent, of German work—date about 1560—7¾ in. diameter. 11*l.* *S. Zimmerman.*

1453 A gilt bowl of a tazza, chased with the Rape of Helen, of Italian work—date about 1560—7¼ in. high. 10*l.* 5*s.* *The same.*

1454 A parcel gilt round plate, with deep centre, chased with

a figure of a boy, in high relief, and border of birds and fruit—date about 1640—9¼ in. diameter. 7*l.* *D. Falcke.*

1455 A gilt diminutive tazza, in perfect condition, chased with a saint in a landscape—date about 1590—1¾ in. high, 2 in. diameter. 2*l.* 5*s.* *Wertheimer.*

1456 A gilt salt cellar, of triangular shape, chased with heads and animals, on sphinx feet, with chased arched rail border—date about 1600—1½ in. high, side of triangle 4 in. 27*l.* *Marlborough House.*

1457 A gilt salt cellar, of triangular shape, chased with birds and fruit, on three ball feet—date about 1600—¾ in. high, side of triangle 3½ in. 27*l.* *The same.*

1458 A Gilt Salt Cellar, with four sides; finely chased with whole-length figures and two shields of arms, the rim chased with birds, of Italian work—date about 1590—1¾ in. high, 3 in. wide. 51*l.* *The same.*

1459 A Pair of elegant Gilt upright Salt Cellars, on four scroll feet, with figure, the sides of pierced scroll work, the tops slightly engraved—3¼ in. high, and 2 in. wide. 85*l.* *S. H. Sutherland, Esq.*

1460 A gilt salt cellar, with octagonal foot, chased with ornaments—date about 1640—2½ in. high, base 3¼ in. wide. 18*l.* *Baron Meyer Rothschild.*

1461 A gilt and enamelled scent bottle—date about 1600—3 in. high. 5*l.* 5*s.* *S. Addington, Esq.*

1462 A silver bell, boldly chased with scrolls outside; on the top a figure of Minerva holding a shield coat of arms, engraved; on the inner lining is a coat of arms with a ducal coronet—date about 1700—4½ in. high. 3*l.* 5*s.* *G. C. Glyn, Esq.*

1463 An original Gilt Sprinkler, chased and enamelled in parts, used by the Parsees or Guebres fire worshippers, in sprinkling the bodies of the dead. This form has been copied in more modern times in India, for ornamental vessels used for sprinkling otta of

roses, or other perfumes. Some modern initials are engraved underneath, and no doubt refer to some former owner. Its date may very fairly be referred to a distant period—between 10 and 11 in. high 5*l.* 10*s.* *Durlacher.*

1464 A gilt and enamelled round box and cover, with a garnet or ruby set in it, ornamented with insects, flowers, and scrolls of richly raised enamelled work, on three ball feet—date about 1580—2 in. high. 10*l.* *Marlborough House.*

1465 A silver tea caddy, of very old form, beautifully chased and engraved, and with a coronet and armorial bearings—5½ in. high. 4*l.* 10*s.* *The same.*

Amount of Twelfth Day's Sale, 1941*l.* 6*s.* 6*d.*

THIRTEENTH DAY'S SALE.

LIMOGES ENAMELS.

1466 A circular plate, with a Jewish sacrifice, black and white with red tints, with beautiful arabesque borders, the number 4 on a tablet at the bottom; the back elaborately enamelled with figures, subjects, and medallions; a border round, and a shield in centre—nearly 8 in. diameter. 13*l.* 5*s.* *British Museum.*

1467 A circular plate, with an illustration of the month of April in colours and gold upon a bright blue ground, with rich arabesque border; the back has rich arabesque masks and ornaments—8 in. diameter. 40*l.* *Baron Gustave de Rothschild.*

1468 Another, illustrating the month of July, a harvest scene, black and white with red tints and gilding, with rich arabesque border; the back covered with arabesque

and masks partly gilt. Inscribed with initials of the artist I. C. (Jean Courtois)—7¼ in. diameter. 10*l.* 10*s.* *Hertz.*

1469 Another, with a baker's house, illustrating the month of December, black and white with red tints and gilding, with a border of arabesques; the back covered with masks and scrolls. Signed I. C. (Jean Courtois). 9*l.* 10*s.* *British Museum.*

1470 Another, with a battle of many figures, black and white with red tints and gilding, with rich border; the back with arabesques, masks, and scrolls. Signed also I. C. —8 in. diameter. 12*l.* 10*s.* *Linton.*

1471 Another, with a courtship and a jester, black and white with red tints, with rich border; the back with arabesques, masks, and gilding—7 in. diameter. 6*l.* 6*s.* — *Maguire, Esq.*

1472 Another, with Hercules and Geryon, black and white with red tints, surrounded by scrolls; on the back a female bust, surrounded by scrolls and flowers—7 in. diameter. 4*l.* 15*s.* *Wetterhan.*

1473 A circular plate, with Hercules and the lion, black and white with red tints and gilding, scroll and arabesque border; on the back a male bust, in scrolls, and floreated border—7 in. diameter. 5*l.* *The same.*

1474 Another, with a man and woman on horseback, with the sign of Gemini in fanciful border, black and white with flesh tints; on the back arabesques, masks, and gilding—7¼ in. diameter. 5*l.* 5*s.* *Earl of Craven.*

1475 An oval plaque, in colours and gilding, with classical figures and landscape. Signed I. C. (Jean Courtois) —9½ in. by 7 in. 8*l.* 12*s.* *Farrer.*

1476 An oval plaque, with warriors in a galley, on the sea-shore, by the same artist—the companion. 6*l.* 7*s.* 6*d.* *T. M. Whitehead, Esq.*

1477 A plate, with Sol in his car, a shield of arms at the bottom and border of masks and scrolls in black,

white, and gold, with flesh tints; the back with masks and wreaths—9 in. diameter. 10*l.* 5*s.* *O. E. Coope, Esq.*

1478 Another, with sheepshearing, illustrating the month of July, in colours, with variegated border of gems; on the back a bust of Galba, with border of gems; believed to be the work of Susannah Courtois—9¼ in. diameter. 34*l.* *Farrer.*

1479 Another, similar, with a sporting subject, illustrating the month of March, with rich arabesque border and two medallions. Dated 1565, and initials of artist, P. R. (Rexman); on the back is a helmeted bust, with rich scroll and mask border—7¾ in. diameter. 10*l.* 15*s.* *Marlborough House.*

1480 Another, similar, with the Sacrifice of Isaac, and border of masks and scrolls; on the back, masks and wreaths, with the artist's name, P. Corteys M. F.—9⅜ in. diameter. 10*l.* *British Museum.*

1481 A circular plate, in black and white with flesh tints and gilding, Eurydice and Cerberus at the entrance to Hades, within a rich arabesque border; a crest of an eagle, surmounted by three crescents, in a medallion; the back with cherubs' heads and arabesques: the plate has a convex projection in the centre—about 10 in. diameter. 24*l.* 10*s.* *The same.*

1482 A similar plate, with a classical subject of four females. 16*l.* 5*s.* *S. Zimmerman.*

1483 A similar plate, with the temptation of Adam and Eve in arabesque border, with masks; at the back, masks and other ornaments, with the artist's name, P. Corteys—8½ in. diameter. 21*l.* *Wright.*

1484 A similar plate, with Ceres; on the back, cherubs' heads and arabesques—9 in. diameter. 26*l.* 10*s.* *British Museum.*

1485 An upright plaque, with the Annunciation, in colours and gilding—9½ in. by 5 in. 5*l.* 5*s.* *W. Maskell, Esq.*

1486 An oblong plaque, with two classical male figures, and ornamented façade of a temple, in colours, with gilding. Artist's initials, P. R.—5½ in. by 3 in. 16*l.* 10*s.* *Marlborough House.*

1487 Another, the betrothal of Louis XIII. and Anne of Austria, with Mary de Medicis and other figures, in gilt metal twisted frame, in red leather case—5 in. by 3 in. 32*l.* 10*s.* *British Museum.*

1488 An upright plaque, with a hunter and wild animals, and a Latin legend at the top—6½ in. by 4 in. 5*l.* 5*s.* *Bryant.*

1489 Another, with the Good Shepherd, the Deity above, with Latin legends—companion to the preceding. 4*l.* *J. H. Anderdon, Esq.*

1490 A plate, in black and white with flesh tints and gilding, (the Judgment of Solomon, 1 Kings, chap. 3.); at the back is a female portrait, with fruits and masks, and arabesque borders—8 in. diameter. 13*l.* *Marlborough House.*

1491 A flattened circular plaque, in colours, with gilding, with figures sowing seeds—6¼ in. by 6 in. 3*l.* *J. H. Anderdon, Esq.*

1492 A similar plaque, with figures killing a pig, illustrating the month of December. 3*l.* 5*s.* *Davis.*

1493 An oval plaque, with stag hunting, illustrating the month of April, in colours and gold—5½ in. by 4¼ in. 4*l.* 10*s.* *Beurdeley.*

1494 An upright oval plaque, with a female bearing a staff surrounded by a snake, with grotesque arabesque, and foliage ornaments—5 in. by 4 in. 15*l.* 2*s.* 6*d.* *Marlborough House.*

1495 An upright plaque, with arched top, with the Annunciation, and raised imitation gems—about 4 in. by 3 in. 18*l.* *Farrer.*

1496 A square plaque, with the death of Anchises, from Virgil —about 8 in. by 7 in. 15*l.* *Marlborough House.*

1497 An upright plaque, with the Crucifixion, in colours and gilding, bearing the artist's initials, L. L. [Leonard Limousin], 1539—8½ in. by 6¼ in. 56*l.* 10*s.* *Marlborough House.*

1498 An oblong plaque, with Silenus and fauns, in black and white with flesh tints, bearing the artist's initials, P. R., 1556, in ebony fluted frame—6¼ in. by 3 in. 12*l.* 5*s.* *The same.*

1499 An octagonal mirror, in the original gilt chased frame, with enamelled back, in colours, painted with Cerberus guarding Hades, and rich borders—3½ in. by 2½ in. 31*l.* *A. Fountaine, Esq.*

1500 An upright plaque, arched top, with the Holy Family and Infant in the manger, black and white with flesh tints—3 in. by 2 in. 5*l.* 5*s.* *H. St. John Mildmay, Esq.*

1501 A circular ornament, with a combat of equestrian warriors; in a steel and silver-gilt antique mounting—about 1½ in. diameter. 25*l.* 1*s.* *British Museum.*

1502 An upright plaque, with arched top, with the Nativity, in black and white, with some gilding—3¼ in. by 2½ in. 1*l.* 13*s.* *H. St. John Mildmay, Esq.*

1503 The enamelled back of an oval mirror, upright, with Charon ferrying Psyche in a boat, in colours and gilding, within a rich fanciful border of birds. Signed I. L. [Joseph Laudin]—about 4 in. by 3 in. 18*l.* 15*s.* *British Museum.*

1504 An upright oval back of a mirror, with a female plunging into the sea, in original gilt chased mounting—4½ in. by 3¾ in. 21*l.* *Farrer.*

1505 Another, of similar form, with Apollo and the Muses on Mount Parnassus, in colours and gilding. Signed S. C.—4½ in. by 3½ in. 21*l.* *A. Fountaine, Esq.*

1506 An oblong plaque, with Charles IX. or Henry III. of France, as Phœbus in his car, in a landscape, in colours and gilding. Signed L. L., 1573, on the base

of a fountain—9¼ in. by 7 in. 51*l.* *Baron James de Rothschild.*

1507 Another, similar, with a queen as Venus, with cupids—dated 1574. Also signed L. L. 61*l.* 19*s.* *The same.*

1508 Three square plaques, with the three sybils and wreath borders—about 5 in. square. 33*l.* *Farrer.*

1509 An upright plaque, in colours and gilding, with the Adoration of the Magi—nearly 6 in. by 4½ in. 16*l.* *Marlborough House.*

1510 An oblong plaque, with the Magdalen in the desert. Signed I. L [Joseph Laudin]—nearly 10 in. by 7 in. 8*l.* 10*s.* *Willson.*

1511 A BEAUTIFUL UPRIGHT PAX, with the Crucifixion, the Virgin and St. John at the foot of the cross, with arched top, in original architectural mounting with circular medallions above, in one of which is a small bust; a pearl set in the top of the frame, and a circular space for reliques: it is in colours, with gilding; on the back is a rude engraving of an arched door, and an embossed hand upon it—about 5½ in. by 3 in. 27*l.* *C. S. Bale, Esq.*

1512 A circular plaque, with the Annunciation in colours and gilding, some curious marks on the copper back——nearly 5 in. diameter. 20*l.* 10*s.* *British Museum.*

1513 An upright oval plaque, with St. Hubert praying—about 3 in. by 2¼ in. 19*l.* *Marlborough House.*

1514 Another, with arched top, the Virgin praying, attended by another figure—2½ in. by 2 in. 2*l.* 2*s.* *Wetterhan.*

1515 Another, with Susannah and the elders, in a rich garden scene—nearly 11 in. by 8 in. 11*l.* *The same.*

1516 Another, with Judith and Holofernes in the tent—of similar size. 12*l.* 1*s.* 6*d.* *Beurdeley.*

1517 An oblong plaque, with Charles IX. as Jupiter in his car, with Ganymede—about 9 in. by 7 in. 52*l.* 10*s.* *Baron James de Rothschild.*

1518 An oval plaque, with sheepshearing, illustrating the

month of June—about 5¼ in. by 4 in. 4*l.* 4*s.* *J. H. Anderdon, Esq.*

1519 An upright plaque, in colours and gilding, with monks in white robes, kneeling round a tomb, the Trinity above, surrounded by angels, with Latin legends on scrolls: a very singular composition. On the back is inscribed, in gold letters, M. F. VERTHAMON. C. D. R.—about 4½ in. by 3½ in. 49*l.* *British Museum.*

1520 A square plaque, in colours and gilding, with St. John Capistran preaching to numerous figures, some of whom are burning implements of gaming; on a bellows in front is the monogram H. S. and the artist's initials, I. P. (Penicault)—5 in. by 4¾ in. 17*l.* 17*s.* *Hertz.*

1521 An upright plaque, with Ceres and the Furies in Hades —artist's initials, I. C. (Jean Court, or Courteys?) 14*l.* 10*s.* *Farrer.*

1522 An hexagonal double handled saucer: in the centre a medallion of Tobit, in black and white gilding, surrounded by flowers and birds in colours, the back richly ornamented with birds and fancy ornaments, and a landscape—6 in. by 5 in. 10*l.* 10*s.* *S. Addington, Esq.*

1523 A circular saucer, with double handles: in the centre is St. John and the lamb in colours, surrounded by embossed scrolls and gems à Pailliettes, the outside similarly ornamented with a landscape at the bottom. 9*l.* 10*s.* *Marquis of Breadalbane.*

1524 Another, with Orpheus surrounded by beasts and birds in medallions, in colours and gold; at the back a Magdalen, with medallions of landscapes and fruits, in black and white—5 in. diameter. 9*l.* 9*s.* *Willson.*

525 A CIRCULAR SAUCER, with a curiously embossed coloured portrait, inscribed "Xantippe," in rich costume partly gilt, surrounded by embossed decorations and medal-

lions of landscapes; at the back a piping faun in a landscape, with medallions of scrolls—nearly 6 in. diameter. 24*l.* 3*s.* *Marquis of Breadalbane.*

A very rare specimen.

1526 An oval purse, with male and female portraits in rich costume, coloured and gilt, with embossed ornaments at the top: it has its original lining of gold brocade and thread—period about 1680. 3*l.* 10*s.* *Marlborough House.*

1527 Another, with portraits in rich costume, and similar ornaments. 3*l.* 10*s.* *The same.*

1528 Two similar ovals for a purse—the artist's initials N. L. (Noel Laudin). 4*l.* *The same.*

1529 A circular priming powder flask, turquoise ground, with figures in black, partly gilt, relating to the chase, with original mounting, and gold brocade tassels—period about 1640—3 in. diameter. 15*l.* *The same.*

1530 An oblong plaque, with Apollo and Daphne, in blue, white, and black, gilt, inscribed on the back "Laudin," in original gilt metal frame—nearly 8 in. by 6½ in. 12*l.* *Wright.*

1531 A circular plaque, with Aurora, Cephalus, and Narcissus, in colours, on both sides—5 in. diameter. 12*l.* 12*s.* *The same.*

1532 A square plaque, with the Saviour freeing souls from Satan's power, in colours and gold—6 in. by 5½ in. 3*l.* 10*s.* *T. M. Whitehead, Esq.*

1533 An oblong plaque, with Alexander and Roxana, in black and white, with gilding—about 5 in. by 3½ in. 5*l.* 15*s.* *British Museum.*

1534 An upright plaque, with a sportsman and falcon in black, white, and gold, illustrating the Air; the artist's name, J. Laudin, on the back—nearly 8 in. by 6 in. 5*l.* 5*s.* *Linton.*

1535 Another, similar, with a sportsman, illustrating the Earth, by the same artist. 3*l.* 15*s.* *Weeks.*

1536 An oblong plaque, with a man drinking, inscribed with French verses, black and white, with gilding; inscription on the back—about 6 in. by 4½ in. 20*l.* *British Museum.*

1537 An upright plaque, with the Holy Family, in very rich colours; and on the reverse Joseph and his Brethren, in black and white, in its original silver-gilt frame, in leather case—about 3½ in. by 3 in. 32*l.* *The same.*

1538 Another, with a female portrait in the costume of the time of Louis XIII., in colours and gilding—4¼ in. by 3 in. 2*l.* 7*s.* *Willson.*

1539 An irregularly-shaped circular plaque, with profile portrait of Andrea Doria, inscribed "Andreas Aurea," in colours and gilding, in metal ring frame—8 in. diameter. 29*l.* *Marlborough House.*

1540 An oblong oval plaque, with a man feeding swine by beating oak trees, illustrating the month of November, in colours and gilding, probably by Rexman—7¼ in. by 6 in. 5*l.* 5*s.* *Wetterhan.*

1541 A similar plaque, with a family repast, illustrating the month of January. Initials P. R. 8*l.* 2*s.* 6*d.* *Marlborough House.*

1542 An oblong plaque, with a hunter and a nymph, with dogs, in colours and gilding, in metal frame—3¼ in. by 2½ in. 2*l.* 10*s.* *R. S. White, Esq.*

1543 An upright plaque, with the procession to the Crucifixion, in a very curious style of colouring—about 5 in. by 4 in. 5*l.* 5*s.* *W. Maskell, Esq.*

1544 A LARGE UPRIGHT OVAL PORTRAIT OF CATHARINE DE MEDICIS, in colours: a letter L occurs on the right side near the sleeve—18 in. by 12 in. 420*l.* *Baron Gustave de Rothschild.*

Enamels of this size are very rare.

1545 An oblong oval plaque, with a singular subject of a banquet of deities; inscription on a banderolle at bottom—13½ in. by 10½ in. 50*l.* *Marlborough House.*

1546 An upright plaque, with a figure of Hope, in black and white with flesh tints; green ornamented background. Inscribed P. I. 1541—11 in. by 9 in. 21*l.* *British Museum.*

1547 An oblong plaque, with Pan and Syrinx, by Laudin, in blue and white with gilding, in original frame—nearly 8 in. by 6¼ in. 9*l.* *Marlborough House.*

1548 A square plaque, with the betrayal of Christ, Peter smiting Malchus, in colours, with gilding—about 6 in. by 5½ in. 17*l.* 17*s.* *Wright.*

1549 An upright plaque, with head of our Saviour, finely treated, in colours with gilding; a monogram on the back—nearly 6 in. by 4 in. 26*l.* *Marlborough House.*

1550 An upright oval, with Peace and Abundance, after Guido, in colours, by N. Laudin—about 8 in. by 7 in. 11*l.* 0*s.* 6*d.* *Marquis of Bath.*

1551 An upright oval, with the baptism of our Saviour, a coat of arms with a knight's helmet as crest on one side of the enamel, in colours and gilding: the artist, P. Nouailher. *Vide front and back*—about 5½ in. by 4½ in. 4*l.* 4*s.* *Willson.*

1552 A circular plaque, with illustrations of the sense of Feeling: a group of three grotesque heads, in colours, by N. Laudin—about 7½ in. diameter. 4*l.* 15*s.* *Wedderburne.*

1553 A square plaque, with the Virgin and angels in the heavens, in colours with gold—about 6 in. by 5 in. 13*l.* *Marlborough House.*

1554 A square plaque, with the flagellation of Christ, very rudely treated, in colours with gilding—about 7½ in. by 6½ in. 3*l.* 12*s.* 6*d.* *Redfern.*

1555 A square plaque, with St. Cecilia playing on the organ; embossed ornaments at the four corners of the octagon border—about 6 in. by 5 in. 20*l.* 10*s.* *Wright.*

1556 An upright oval plaque, with Christ on the cross, attended by the Magdalen, in colours, gilt, with raised scroll border, by J. Laudin—7¼ in. by 6¼ in. 4*l.* 14*s.* 6*d.* *Brown.*

1557 A similar plaque, with a saint habited as a bishop and a kneeling infant, with similar ornamented border, by J. Laudin. 2*l.* 17*s.* *Smith.*

1558 An upright plaque, with the descent from the cross, attended by the Maries and a bishop praying, with devotional Latin legends, a shield of arms in front, in colours and gold, in worked metal gilt frame—9 in. by 6 in. 51*l.* *British Museum.*

1559 An Upright Pax, with arched top, in rich gothic silver-gilt mounting, with an opening at the bottom for reliques; the enamel represents the descent from the cross, with the Maries, in colours and gold—the whole of the pax is about 7¼ in. in height. 42*l.* *Sir H. H. Campbell.*

1560 A beautiful Tazza and Cover; within is the banquet of Dido to Æneas, and inside and outside are classical busts in ornamented wreaths, and raised medallions, in colours, with gold and flesh tints, in original metal mounting, partly engraved. Signed P. R., and dated 1545—9½ in. by 8¼ in. 80*l.* *British Museum.*

1561 AN ELEGANT EWER, with a fine subject of an equestrian combat round the body; on the neck are busts in medallions, among which may be recognised Henry II. or Francis I., in black and white with flesh tints and gold; the foot embellished with arabesque ornaments: the artist's initials, I. C., occur on one of the medallions, probably his portrait—10 in. by 4 in. (*See Illustration.*) 136*l.* 10*s.* *S. Addington, Esq.*

1562 A tazza, with the Annunciation in the bowl; the foot has a subject of dancing figures, the outside fancifully embellished: within the foot the initials of the artist, I. H.—about 4½ in. high by 9¼ in. diameter. 82*l.* *Marlborough House.*

1563 A SALT CELLAR, hexagonal, the sides having subjects of boys engaged in the vintage, the top and bottom having busts of Paris and Helen, with figures and wreaths in colours, with gold—nearly 3 in. high. 17*l.* 17*s.* *O. E. Coope, Esq.*

1564 A FINE LARGE TAZZA, with a scriptural subject of many figures, in black and white, with flesh tints and gold; rich masks and scrolls on the outside. The initials of the artist, I. C., on the outside—4½ in. high by 10 in. diameter. 41*l.* *British Museum.*

1565 A BEAUTIFUL CASKET, in original silver-gilt chased mounting, highly embellished with gems, camei, etc.: it is composed of five plaques of enamels, in panels, representing the Sybils, in black and white, with gilding —height about 4½ in. width 5½ in. (*See Illustration.*) 252*l.* *M. T. Smith, M.P.*

1566 A TAZZA, with Abraham and Isaac represented within the bowl; on the foot another subject from Genesis, in black and white, with flesh tints and gold, with a shield of arms—nearly 7 in. diameter, and 6 in. high. 41*l.* 10*s.* *Wright.*

1567 A SALT CELLAR, circular, with hexagonal sides; the top has a subject of figures in a landscape, and on the sides are six of the Sybils, in colours with gold—4 in. high. 26*l.* 10*s.* *Farrer.*

1568 A LARGE TAZZA, with the passage of the Red Sea, in black and white, with flesh tints and gold, rich scrolls on outside—4½ in. high, 10 in. diameter. 26*l.* 10*s.* *Wright.*

1569 A PAIR OF SALT CELLARS, of hexagonal form: the

1561

1518

LIMOGES ENAMELS.

labours of Hercules represented on the panels, and busts of Hercules and Dejanira on the tops and bottoms, in colours and gold—dated 1542—3¼ in. high, 4¾ in. wide. 42*l.* *Marlborough House.*

1570 A Circular Pax, in silver-gilt mounting, with the Virgin and Child in a landscape, in colours and gold: the enamel appears to be older than the mounting; on the back of which is inscribed A. Pasto, Doctor. 1593—about 4 in. diameter. 41*l.* *British Museum.*

1571 A Salt Cellar, of circular form, on the top is a classical bust, on the stem, some of the labours of Hercules, in black and white, with flesh tints and gold—4 in. high, 5 in. diameter. 37*l.* *Beurdeley.*

1572 An Hexagonal Salt Cellar, with classical busts, in medallions, with trophies, and a shield of arms with three fleurs-de-lys—about 1¾ in. by 3 in. 16*l.* 16*s.* *Baron James de Rothschild.*

1573 A cup and saucer: the inside of the cup light blue, with portraits of Semiramis and Pauline, and busts of Roman emperors between embossed borders; on the saucer, the figure of Jael, in colours and gold. Signed by the artist, J. Laudin. 25*l.* *D. Falcke.*

1574 A similar cup and saucer, with portraits of Artemisia, Zenobia, and Aria, with Roman imperial busts between. 16*l.* 16*s.* *John Noble, Esq.*

DRESDEN AND OTHER ENAMELS.

1575 A pair of cups and saucers, of Dresden enamel, in silver-gilt mountings with spoons, with three seaports, in the manner of Claude, and a large view in each saucer, with rich borders of flowers, the cups lined with silver-gilt. 59*l.* *S. Addington, Esq.*

1576 Another pair of cups and saucers, of Dresden enamel, also painted with Claude-like seaports and floral embellishments. 45*l.* *Marlborough House.*

1577 An oblong saucer-formed drinking vessel, the sides lipped over near the centre, enamel, with a chase of wild beasts, and embossed work in colours: the equestrian figures are attired in old Hungarian costume. 4*l.* 15*s.* *S. Zimmerman.*

1578 A cup and saucer, enamelled on silver, of Dresden work, with medallions of figures and floral embellishments. 41*l.* *The same.*

1579 A circular flat box and cover, enamelled on metal, ornamented with raised scroll work. 6*l.* 10*s.* *Baron James de Rothschild.*

1580 Another, nearly similar. 10*l.* 10*s.* *Baron Solomon de Rothschild.*

1581 A circular plate, of Moresco Hispano enamel, in blue, gold, and white, with a sunk centre, the embellishments very fanciful and elegant—about 10 in. diameter. 15*l.* 10*s.* *Marquis of Breadalbane.*

1582 A similar plate, with the centre more deeply sunk—about 8 in. 17*l.* *Annoot and Gale.*

1583 A circular plate, of Italian enamel, embossed all over with raised flowers, and arabesques in scrolls—about 15 in. diameter. 4*l.* *British Museum.*

EARLY ORIENTAL ENAMELS, ON METAL.

1584 A two-handled flat basin, of bronze, richly enamelled with scroll work in blue and red, on three feet—6 in. diameter. *Of very early work.* 16*l.* 5*s.* *Marlborough House.*

1585 A beautiful small flat basin, similarly ornamented—6 in. diameter—on rosewood stand. 21*l.* *Baron Solomon de Rothschild.*

1586 A circular flat bottle, with globular neck, and two handles, of very early enamel, scroll ornaments in colours on blue ground—9¼ in. high. 21*l.* 10*s.* *Marlborough House.*

1587 A small hexagonal stand, with flowers on dark blue, in compartments—2½ in. high. 3*l.* 12*s.* 6*d.* *Baron Solomon de Rothschild.*

1588 An oval vessel, with scales in imitation of tortoises, with black scrolls on yellow ground—3 in. long. 21*l.* *S. Addington, Esq.*

1589 A globular essence vase, with flowers, in colours, on blue ground—6½ in high. 26*l.* *Baron James de Rothschild.*

1590 A beautiful basin, with dragons, scrolls, and flowers, in colours on blue ground, lined with white metal—8¼ in. diameter. 21*l.* 5*s.* *Marlborough House.*

1591 A small cup and saucer, with coloured flowers on white ground. 2*l.* *Banting.*

1592 A small cup and saucer, white flowers on blue ground. 2*l.* 2*s.* *The same.*

1593 A fruit-shaped cup and saucer, green and pink, with flowers. 1*l.* 2*s.* — *Dowling, Esq.*

1594 A pair of Dresden cups and saucers, in imitation of oriental, scalloped with flowers in relief. 4*l.* 6*s.* *Weeks.*

1595 A plaque, with coat of arms of Sir Anthony Browne, Grand Squire to Henry VIII., and inscription beneath, enamelled in colours on metal, the edges gilt—6½ in. by 4¾ in. 2*l.* 10*s.* *British Museum.*

One of the plates from the stalls in St. George's Chapel, Windsor.

Amount of Thirteenth Day's Sale, 3,106*l.* 1*s.* 6*d.*

FOURTEENTH DAY'S SALE.

STEEL KNIVES AND FORKS, AND OTHER INSTRUMENTS.

1596 A large knife, with mother-o'-pearl and ornamented metal-gilt handle, the lower part of the blade gilt and engraved; on the back edge, in raised letters, is "De la Fidelité derive ma Fortune" in leather sheath—date from 1540 to 1560. 8*l.* *Marlborough House.*

1597 A steel tooth-extracting instrument, engraved and dated 1598, with an inscription in German, and H. H. on the handle. 10*s.* 6*d.* *Lord Londesborough.*

1598 A large pair of steel scissors, with engraved blades, the handles of silver work on steel, with birds and shields of arms. 8*l.* 5*s.* *Marlborough House.*

1599 A pair of steel sugar breakers, the blades engraved with figures, with German inscription, and date 1644. 1*l.* 1*s.* *The same.*

1600 A large pair of steel scissors, ornamented with silver, with the arms of a bishop on the handle. 2*l.* 5*s.* *The same.*

1601 Another pair, the handles of chased silver, with arms, cypher, and crest. 1*l.* 2*s.* *The same.*

1602 A steel knife, with chased handle of a lion holding a shield of arms, some marks on the blade; in rude wooden iron-mounted case, engraved with an anchor, heads, &c.—date 1552. 3*l.* 12*s.* 6*d.* *The same.*

1603 A pair of steel knives, with curiously shaped handles of dark horn, mounted with brass, engraved with subjects, and the date 1608. 1*l.* 10*s.* *The same.*

1604 A steel knife, with carved blade, partly gilt and engraved with richly carved ivory handle of a female figure—of Italian work, in leather sheath. 2*l.* 12*s.* *Pratt.*

1605 A steel dagger knife, mounted with silver, with ivory handle, carved with a group of boys, in leather mounted sheath. 3*l.* *Pratt.*

1606 A steel dagger knife, mounted with silver-gilt, engraved with ivory handle carved with male and female figures and foliage, in leather sheath. 3*l.* 15*s.* *Earl of Lonsdale.*

1607 A steel knife, with red shell or horn handle, mounted with silver, with devices and figures. 9*l.* 5*s.* *Marlborough House.*

1608 A pair of shears, the blades engraved, and apparently formerly gilt. 1*l.* *The same.*

1609 A steel knife, with silver handle, enamelled light blue, with raised silver ornaments, a fleur-de-lys and coronet engraved. 2*l.*

1610 Another, with variegated bone handle, silver and coloured stripes, with chased ferrule and hilt of metal gilt, the blade partly gilt, and engraved with stags. 2*l.* *Chaffers.*

1611 Another, with dark shell or horn handle, mounted with silver scrolls and busts. 7*l.* *Marlborough House.*

1612 A steel knife and fork, in one piece, for a one-armed person, the handle of ivory, with shield, and date 1617. Sold with No. 1613.

1613 A long steel fork, with bone handle inlaid with picquet work. 10*s.* 6*d.* *Chaffers.*

1614 A stylus, for writing, ornamented with silver of Moresque design. 1*l.* 3*s.* *Lord Londesborough.*

1615 A beautiful boxwood spoon, the bowl carved with an equestrian figure and a portrait, with inscription and crown, dated 1676; the handle formed of a male and female figure, seated on a mask, the Virgin and Child, and other figures. 7*l.* 15*s.* *Marlborough House.*

1616 A red bone spoon, mounted on two small wheels, in imitation of a cannon. 1*l.* 7*s.* *Lord Londesborough.*

IVORY COMBS AND CARVINGS IN IVORY.

1617 A Pair of beautifully Carved Ivory Plaques, being the sides of a dyptic, with four subjects from the life of Christ—of Gothic period, in ebony frames. 30*l.* *British Museum.*

1618 A square shaped ivory comb, with large and small teeth carved all over with subjects of David and Bathsheba and the Choice of Paris, and ornaments in renaissance taste. 18*l.* 10*s.* *Marlborough House.*

1619 An oblong Italian comb, with small and large teeth, beautifully carved in ivory, with busts and arabesques. 17*l.* *The same.*

1620 Another oblong Italian comb, of the same kind, beautifully carved in ivory, with boys, masks, and scrolls. 7*l.* 7*s.* *The same.*

1621 Another oblong Italian comb, of the same fine workmanship and form, but different subjects, busts, etc., the carving being of different periods. 7*l.* 7*s.* *W. Maskell, Esq.*

1622 An Oblong Venetian Comb, carved in ivory, with one row of teeth on each side, carved with minstrels, hawking parties, etc., and ornamental sides, similar to the embellishments seen in missals. 27*l.* *Lord Londesborough.*

1623 A square-shaped comb, of ivory, with two rows of teeth, carved with a decorative interlacing device, like a ribbon, entwined with other ornaments. 8*l.* 5*s.* *Marlborough House.*

1624 A comb, with two rows of teeth, carved in tortoiseshell, and in outer case of the same, with silver mountings, both elaborately engraved with the arms of Jamaica and specimens of some of the native trees, and also engraved "Port Royall in Jamaica, 1690:" on the

comb an earlier date appears, Jamaica 1674. 4*l.* 15*s.* *British Museum.*

1625 A comb, carved in boxwood, with two rows of teeth and perforated tracery design, inclining to the gothic style, an amatory device on a pierced heart, carved in relief, and inscription in gothic letters in French. 2*l.* 5*s.* *Marlborough House.*

1626 A comb with double row of teeth, carved in ivory, with a female nursing an infant, with two nude male figures and ornaments. 3*l.* 17*s.* *Chaffers.*

1627 A dyptic, elaborately carved in ivory, with six horizontal compartments, with subjects from the life of Christ, under gothic arches of the fifteenth century. 74*l.* 11*s.* *British Museum.*

1628 An oblong carved ivory tablet, with a singular subject in relief, armed knight slaying a man attired like a wild monster, and other figures—early. 15*l.* *The same.*

1629 A whole-length figure of the Virgin and Child, carved in ivory, with crowns on their heads. 5*l.* 10*s.* *W. Maskell, Esq.*

1630 A very curious circular carving in ivory, in relief, in original silver and gilt ornamented and fillagree frame, with crystal cover over it, with the death of the Virgin, with many figures of saints, etc., in its original state of ornamental colouring and gilding, in modern leather case. 8*l.* 15*s.* *M. T. Smith, M.P.*

1631 A circular plaque, of ivory, carved in relief, with David's mission to Bathsheba, etc., in an ornamented border: perhaps this has been the case of a mirror—date from 1460 to 1480. 5*l.* 5*s.* *Marlborough House.*

1632 An upright carved ivory plaque, with arched top, and two whole-length figures of angels supporting a circular medallion; the background covered with fleurs-de-lys under the triple decorated arch: this may have been a reliquaire. 10*l.* *British Museum.*

1633 An Oblong Ivory Plaque, carved in relief, in two

compartments, with St. George and the dragon, and St. Barbara and other figures, under very rich pointed and circular architecture forming canopies. *A most interesting object of the fifteenth century.* 37*l.* *British Museum.*

1634 A CIRCULAR IVORY PLAQUE, carved in relief, with grotesque gothic crockets round the border, with a subject representing the betrayal of a castle by the females within to the besiegers; supposed to illustrate a passage in an early French chronicle: perhaps it has been the case of a mirror. *Highly interesting.* 43*l.* *Lord Londesborough.*

1635 A CURIOUS IVORY CARVING, of four busts in three-quarters proportions, representing a young man in health and prosperity, with an imp deriding him, when in a subsequent stage of his life he is dying, and with the figure of Death, with Latin inscription in gothic characters, referring to the love of the world, etc., in red and black. 8*l.* 10*s.* *Marlborough House.*

1636 A small ivory bust, carved in profile, representing on one side a youthful female in rich costume, and on the other the head when decayed by death, with a pair of scales—date about 1560. 5*l.* 2*s.* 6*d.* *Chaffers.*

1637 A small ivory carved ornament, intended to be worn suspended, a double bust, on one side a face of a moribund person, and on the other a death's-head, etc., with original gold and enamelled setting, with chain, etc. Maria and I·N·R·I on the setting. and "Dura et Aspera" inscribed on the ivory. 4*l.* *W. Maskell, Esq.*

1638 A pair of carved ivory dice, formed as grotesque females in a sitting posture. 3*l.* *William King.*

1639 A carved ivory grater, formed as an upright female figure in a Turkish or Armenian dress—of early period. 1*l.* 3*s.* *T. M. Whitehead, Esq.*

1640 A small whole-length figure, of ivory, of a draped Grecian warrior, with shield. 1*l.* 10*s.* *Durlacher.*

1641 A CARVED IVORY TOP OF A SCEPTRE or baton, of ceremony, with two busts in high relief, the one of an emperor under the guise of Herod, and the other the daughter, as Herodia's daughter with the head of St. John—of the time of Maximilian. 15*l.* 10*s.* *Marlborough House.*

1642 A small ivory flask, like a powder case, carved in relief, with men at a table with attendants pouring out wine —date about 1580. 3*l.* 13*s.* 6*d.* *W. Lake Price, Esq.*

1643 A small ivory powder flask, with original silver pipe, boldly carved as a warrior's helmeted head, with lizard-like monster on it. 10*l.* 10*s.* *Marquis of Breadalbane.*

ANCIENT SEALS.

1644 S'·NOBILIS·ANTONII·D'·VERANNO·D'·PARMA. SACRI·IMPERII·COMITIS·PALATINI: seal of Antony D'Veranno, imperial governor of Parma; the emperor seated, with the orb and sceptre, upon a gothic throne, between two shields, one charged with the imperial eagle, the other the lion of Bavaria; on one side, the governor upon his knees addressing the emperor, "S·MAGES"—size 3½ in. brass. 4*l.* *Marlborough House.*

1645 S'·COVET·ECCL'ILE·BE·MARIE·VALL'·SCI. GEORGII: the Virgin and Child, seated between two trees, upon a gothic arch; below, St. George, upon horseback; in front, figures. 2*l.* 17*s.* *The same.*

1646 GOEFRID'·DE·HODENLOCH·COMES·ROMANIOLE: the earl, riding to the left, armed with a shield and pennon. 1*l.* 6*s.* *The same.*

1647 S·SOROR·ORDINIS·SCI·VICTORIS·TRAIECTO: St. Victor riding to the right, armed with sword and shield. 2*l.* 8*s.* *The same.*

1648 S·DER·GAMERBEN ZV·NVYIETI·FALKENSTERN: St. George and Dragon, in front; the princess, behind, shield charged with a lion. 3*l.* 17*s.* *The same.*

ROSARIES.

1649 A rosary, with black beads set with engraved mother-o'-pearl, the stops of gilt sacred emblems: at the bottom is suspended a large Greek cross of gilt fillagree, and a small fillagree reliquaire above. 16*l.* *Chaffers.*

1650 Another, with pierced beads of white enamel divided by gilt embossed beads, a silver fillagree cross and silver crucifix suspended. 1*l.* 13*s.* *Benjamin.*

1651 One, with brown wooden beads, with cross inlaid with mother-o'-pearl. 17*s.* *Pratt.*

1652 One, with numerous silver representations of celebrated relics: at the bottom is suspended a silver heart, which opens as a reliquaire, with a small figure of Christ in the tomb. 5*l.* 10*s.* *Chaffers.*

1653 One, of long oval beads of pink coral, and two small silver-gilt badges, with inscriptions. 3*l.* 5*s.* *W. Stirling, M.P.*

1654 A Moorish necklace, of gilt metal, covered with blue enamel, and figured with arabesques, composed of beads, crescents, lozenges, and hands. 5*l.* 7*s.* 6*d.* *Chaffers.*

1655 A rosary, with black beads set with small sacred emblems covered with crystals, the cross in the form of a spread eagle. 1*l.* 18*s.* *Benjamin.*

CARVINGS IN WOOD.

1656 Silenus, with an infant bacchanal in his arms—a beautiful statuette, in boxwood, on black marble plinth—10 in. high. 19*l.* 8*s.* 6*d.* *John Noble, Esq.*

1657 The Virgin crowned, holding the sceptre, the Infant standing on her knee—a beautiful Flemish carving, in boxwood—8½ in. high. 7*l.* 5*s.* *Wright.*

1658 A female, a dog at her feet, in boxwood—9 in. high. 3*l.* 17*s.* *The same.*

1659 A triangular altar, with satyrs at the angles, coloured black, surmounted by a sphinx bearing a shield, of Venetian work coloured. *Dated* 1654—13¾ in. high. 10*l.* 10*s.* *Marlborough House.*

CURIOSITIES.

1660 A rosewater dish and ewer, of white German stoneware, with borders of female busts, fruits, and flowers in relief, coloured—diameter of dish, 14½ in.; height of ewer, 12½ in. 13*l.* 10*s.* *The same.*

1661 An ewer, of German stoneware, painted with Mercury and Aglaura—14 in. high. 6*l.* 15*s.* *Walter Stirling, Esq.*

1662 A rosewood box, inlaid with a shield of Spanish arms and arabesques, in ivory—12 in. by 7½ in. 15*l* *Marlborough House.*

1663 A curious wooden casket, painted with lions on gold ground, gilt inside, and engraved, mounted with brass work—8½ in. by 5 in. 40*l.* 10*s.* *The same.*

This casket was purchased by Messrs. Annoot and Gale, for Martin T. Smith, M.P., who finding he had unintentionally obtained it, in competition with the School of Design, generously presented it to Marlborough House, where it remains an honourable memento of his liberality and patriotism.

1664 A Persian mirror, in a painted case, with Persian figures on the top; under the lid and bottom are subjects of the Nativity; supposed to have been executed for an Armenian Christian in Persia. 3*l.* 6*s.* *Redfern.*

1665 Twenty-seven small glass tablets, painted with shields of arms. 1*l.* 10*s.* *Pratt.*

1666 Head of Augustus, bronze fragment. 3*l.* 12*s.* *Chaffers.*

1667 An oriental matchpot, of teakwood, encrusted with a tree, birds, and flowers, in mother-o'-pearl and colours —5 in. high. 8*l.* 5*s.* *Marlborough House.*

1668 A two-handled rice cup, in imitation of jade. 1*l.* 11*s.* 6*d.* *The same.*

1669 A large circular box, of tortoiseshell, engraved with the arms of Jamaica, 1676. 2*l.* 6*s.* — *Greenwood, Esq.*

1670 A shell, mounted with a dolphin, of metal gilt, as a scent bottle. 17*s.* *Benjamin.*

1671 A circular ivory powder flask, with a horseman and attendants, with dogs, in relief, coloured. 10*l.* *Marlborough House.*

1672 A curious horn, mounted, as a drinking cup, with rims and bands of copper gilt, with German inscription. 12*l.* 10*s.* *The same.*

1673 A leather gauntlet, the edge worked with silver; a pair of gloves, with ribbon ornaments; and a worked border for a gauntlet. 7*s.* *Pratt.*

1674 Two pairs of gauntlets, worked with gold and silver lace. 7*s.* *The same.*

1675 A sconce, of brown Flemish stoneware, with two nozzles, the arms and cypher of Queen Elizabeth on the back. 11*l.* *British Museum.*

CARVINGS IN IVORY.

1676 A tall dice box, engraved with Susannah and the elders, shaded with Indian ink, arabesques below, on metal feet—8 in. high. 5*l.* *Marlborough House.*

1677 A tall goblet, fluted, with four medallions of lions, supporting sheaves of corn above—8½ in. high. 3*l.* 10*s.* *Pratt.*

1678 A small canette and cover, with two figures of Charity; a shield of arms, with inscription and date, Hamborch, 1595—7½ in. high. 12*l.* 10*s.* *Marlborough House.*

1679 A circular stand, in the form of a quiver, engraved with German emperors and knights, and frieze of hunting subjects in arabesques; containing twelve knives, the handles engraved with figures—9 in. high. 25*l.* 10*s.* *The same.*

1680 Two knives, with steel blades, engraved with notes of music and a Latin grace, the handles of ivory, engraved, in a leather case. 2*l.* 10*s.* *Lord Londesborough.*

1681 A set of six knives, the handles of busts, crowned, in a leather case. 3*l.* *Benjamin.*

1682 A casket, of mahogany, inlaid with minute arabesques of ivory. 8*l.* 18*s.* 6*d.* *Charles Mills, Esq.*

1683 A knife and sheath, the handle formed of groups of animals, in ivory. 5*l.* *O. E. Coope, Esq.*

1684 A CROZIER, the top beautifully carved of bold foliage, two ivory bands on the ebony stem—6 ft. 10 in. high. 14*l.* 5*s.* — *Greenwood, Esq.*

1685 ANOTHER CROZIER, on ebony stem, the top elaborately carved with infant angels bearing shields, one of them wearing a mitre, and cherubs' heads at the edges —6 ft. 4 in. high. 20*l.* *Marlborough House.*

1686 A papal staff of office, engraved with numerous small scriptural subjects, the oval top with portrait of a pope and shield of arms—5 ft. 7½ in. high. 22*l.* 10*s.* *The same.*

1687 An oval medallion of a French gentleman, in a cuirass, with long flowing hair. 12*s.* *Willson.*

1688 The House of Hanover—a set of five beautiful medallion busts of the family of George I., with the royal arms of England and tablet of inscription. 4*l.* 4*s.* — *Greenwood, Esq.*

1689 Louis XIV.—a medallion, beautifully carved. 1*l.* 8*s.* *Linton.*

1690 William, Duke of Cumberland, in armour—an oval medallion, in high relief. 2*l.* 15*s.* *British Museum.*

1691 A gentleman, in a flowing wig, holding a heart-shaped vase of fire. 2*l.* 12*s.* *Benjamin.*

1692 Sir Martin Frobisher, by Marchant—fine medallion, in high relief. 7*l.* *Geo. Morland, Esq.*

1693 An ivory crucifix, beautifully carved—the figure 10 in. high. 4*l.* 17*s.* *Duke of Newcastle.*

1694 A beautiful ivory stand for a cup, exquisitely carved with a figure of a triton and sea monsters, on waved saucer, supported on three dolphins—8½ in. high. (*See illustration.*) 35*l.* — *Greenwood, Esq.*

A fine Italian work of the beginning of the sixteenth century.

1695 St. Andrew, one arm affixed to the cross—a beautiful figure—13 in. high. 22*l.* 11*s.* 6*d.* *John Noble, Esq.*

1696 A SUPERB CUP AND COVER, on stem, with a frieze of figures of Minerva, Peace, and Silenus with fauns and bacchanals, in high relief, the stem formed of clusters of vine leaves and grapes, friezes of children with grapes round the foot and cover, surmounted by an infant with a tazza and grapes, in octagonal crystal case, on pillar—20 in. high. 200*l.* *Benjamin.*

This magnificent work was bought by Mr. Pratt for 150*l.* It came from Belem in Portugal.

EARLY COFFERS AND CURIOSITIES.

1697 A coffer-shaped box, of oak, carved with foliage, and brass hinges. 2*l.* 15*s.* *Pratt.*

1698 An ancient coffer, covered with plates of copper gilt, the medallions of female heads and sphinxes—8½ in. by 6 in. 24*l.* 10*s.* *Marlborough House.*

1699 An inkstand, of copper gilt, the cover in the form of a basilica. 4*l.* 10*s.* *The same.*

1700 A small iron chest, painted with two German portraits and flowers on the lid—16 in. by 8½ in. 6*s.* *The same.*

1701 A pair of altar candlesticks, of metal gilt, on feet—13 in. high. 9*s.* *The same.*

1702 A pair of candlesticks, with two nozzles each, held by bronze figures of German soldiers—10 in. high. 2*l.* 7*s.* *Benjamin.*

1703 A pair of matchpots, carried on the backs of German figures, rudely carved in wood. 4*l.* 10*s.* *Marquis of Breadalbane.*

CARVED IVORY CUP.

1704 One, nearly similar, with white metal rims. 4*l.* 4*s.* *Marquis of Breadalbane.*

1705 An ancient coffer, of wood, with animals and scrolls in gothic niches, and iron mountings—8 in. by 6½. in. 15*l.* 10*s.* *Marlborough House.*

1706 Another, larger, with figures and animals—11¼ in. by 9 in. 15*l.* 15*s.* *The same.*

1707 A copper tankard and cover, embossed with birds in compartments. 1*l.* 2*s.* *R. G. Austen, Esq.*

1708 A circular stand and cover, of copper, with frieze of figures dancing in relief, and animals on the lid—8½ in. diameter. 21*l.* 10*s.* *Marlborough House.*

1709 A mortar, of bell metal, of German work, with inscription, and date 1545—6½ in. high. 4*l.* 15*s.* *The same.*

1710 Another, larger; and a pestle, with figures, in relief, friezes of flowers, and inscription and date 1511—7½ in. high. 5*l.* *The same.*

1711 A brass hand candlestick, embossed with figures; and a small ditto. 1*l.* 18*s.* *The same.*

1712 A pilgrim's bottle, covered with cuir bouilli, with animals, cupids, and foliage in relief—11 in. high. 14*l.* 10*s.* *The same.*

A very fine specimen of stamped leather.

1713 The Magi presenting their offerings: a group of figures, in relief, round a circle, in white marble—4 in. high. 5*l.* *Pratt.*

1714 A brush, the handle of wood, carved with figures. 1*l.* 1*s.* *S. Addington, Esq.*

1715 A small box, covered with stamped leather, with initials P. P., and brass mountings. 1*l.* 5*s.* *Marlborough House.*

1716 A box, covered with stamped leather, a shield of arms on the lid, and inscription round. 16*l.* 10*s.* *The same.*

1717 A carved wood box, of early gothic work, with a cypher,

and letters and flowers on damasked ground. 6*l.* 5*s.* *Marlborough House.*

1718 A coffer, with dome top, covered with velvet, ornamented with medallions, pilasters, and bands, of or-moulu—6¾ in. by 4¼ in. 8*l.* 10*s.* *Webb.*

1719 Another, of wood, covered with vellum, painted with arabesque designs in gothic taste—10¼ in. by 6 in. 7*l.* 5*s.* *Marlborough House.*

1720 Another, of inlaid woods, surrounded by a frieze of figures carved in bone, and another frieze on the top —8¼ in. by 5¼ in. 10*l.* 10*s.* *W. Lake Price, Esq.*

1721 Four purses, needlework, with silver lace and tassels; and a memorandum book. *Withdrawn.*

1722 A grotesque head, of coloured and glazed stoneware. 1*l.* 5*s.* *A. W. Franks, Esq.*

1723 A broad steel knife, the haft chased with head and scrolls, gilt, and black wood handle, in leather case. 4*l.* *Marlborough House.*

1724 A set of four large knives, with steel blades, the handles of amber fluted, the tops of ivory inlaid with amber, two small medallions in each, in leather case. 6*l.* *Benjamin.*

1725 A brass candlestick, with plain stem, the base embossed with cupids and scrolls—7 in. high. 1*l.* 8*s.* *Pratt.*

1726 A PAIR OF BEAUTIFUL BRASS CANDLESTICKS, the surface elaborately chased with arabesque ornaments—7 in. high. 20*l.* 10*s.* *Marlborough House.*

1727 A PAIR OF ALTAR CANDLESTICKS, OF SILVER, embossed with flowers and foliage—10½ in. high. 12*l.* 5*s.* *Pratt.*

1728 A beautiful crucifix, the figures of boxwood, on tortoise-shell cross—the figure 11 in. high. 4*l.* 10*s.* *Mrs. Thomas.*

1729 A steel skewer, with screw; a pair of nippers; 2 pairs of nutcrackers; and a screw. 1*l.* 15*s.* *Lord Londesborough.*

1730 A hook-bladed steel knife, engraved, the back edge gilt,

with mother-o'-pearl handle; and a steel, with mother-o'-pearl handle. 3*l.* 17*s.* *Hon. W. G. Osborne.*

1731 Four barbed brass-mounted arrows, for a crossbow. 5*l.* *Pratt.*

1732 An almanac, in oval plate of silver, chased with foliage. 2*l.* 5*s.* *Linton.*

1733 Another, in plate of silver openwork, chased with foliage. 1*l.* 7*s.* *The same.*

1734 A large oval silver sconce, with branches for lights, painted with a female portrait in the centre, and arms above, the borders embossed with birds and flowers—27 in. by 16½ in. 5*l.* 2*s.* 6*d.* *Benjamin.*

1735 AN ANCIENT COFFER, on stand, covered with old figured cut crimson velvet, with engraved steel handles and corner mounts; the top ornamented with five chased steel plaques partly damasquined in gold, with subjects from the Bible; the front with eight subjects from sacred and profane history, supposed to be of Italian workmanship; the front falls down and discloses six drawers and centre recess, with separate lock; on the inner side of the fall-down front is a complete steel lining, engraved with a calendar, with rich border, dated 1560, calculated for twenty years forward: the drawers and fronts have steel fronts engraved with subjects of the wise man and fool, etc., with Latin descriptive verses—16 in. long, 12 in. wide, and 12¾ in. high. 26*l.* 15*s.* 6*d.* *John D. Gardner, Esq.*

1736 A MAGNIFICENT ANCIENT GERMAN SILVER-GILT COLLAR OF OFFICE, composed of fifteen circular medallions, five of them enamelled with coats of arms, the others with archery emblems chased in relief; the three central medallions surrounded with figures and masks in relief, and one of them surmounted by a figure of Sebastian; a crowned bird suspended below, on which is inscribed Ob. Dorp—dated 1554. 41*l.* *Marlborough House.*

1737 A curious oriental collar, formed of beads of metal gilt with a locket, of butterfly form, richly enamelled on silver, hanging from the heads of two monsters. 3*l.* *Marlborough House.*

Amount of Fourteenth Day's Sale, 1393*l.* 9*s.*

FIFTEENTH DAY'S SALE.

FAENZA AND RAFFAELLE WARE.

1738 A plate, with the subject of the shipwreck of the fleet of Seleucus; at the top, the crest of the Negro's head; on the back, the description, with the name, etc., of the artist, Fra Xanto, and date, 1532—10 in. diameter. 7*l.* *A. Fountaine, Esq.*

1739 A DISH, OF GIORGIO DA GUBBIO WARE, with a deeply sunk centre, in which there is a subject of Cupid blinded: this dish has a fine metallic lustre glaze, with a rich border of a dark blue ground, with variously coloured arabesques and medallions of musical and other trophies, with devices; the back has rude scrolls of a metallic colour, and the monogram and date, 1524—10½ in. diameter. *A most splendid specimen of this ware.* 40*l.* *John Henderson, Esq.*

1740 An early Italian plate, having a dark blue ground, ornamented with yellow, green, and other coloured arabesques, eagles, trophies, etc.; the back is of light blue, with circular lines of orange—10⅝ in. diameter—presumed date about 1520. 10*l.* *Marlborough House.*

1741 An early Italian dish: in the centre the subject of Leda, etc., richly coloured, with a border of ornamental variously coloured scrolls and arabesques; the back is painted in light and dark blue, with orange coloured

circular lines; in the centre, at the back, a mask—10⅝ in. diameter—presumed date about 1500. 1*l.* 16*s.* *Willson.*

1742 An early Italian dish, with crinkled or fluted edges, ornamented with variously coloured scrolls, &c., which are cut in or engraved: in the centre is a coat of arms, which is embossed; the back is engraved, and slightly coloured circular lines are thereon—10 in. diameter—presumed date before 1500. 10*l.* 15*s.* *S. Addington, Esq.*

1743 An early Italian dish, of metallic lustre, being embossed, and having various coloured ornaments of masks and arabesques: in the centre a cross and I.H.S., in gothic letters, are embossed; the back is highly glazed, and has brownish red lines—9½ in. diameter—presumed date about 1525. 16*l.* 16*s.* *Sir H. H. Campbell.*

1744 An early Italian dish, with a sunk centre: in the centre a male portrait in costume of the time, and having quite the character of a head after Raffaelle, a very beautiful border of arabesques, of various colours, on an orange ground; the back has white and blue circular lines—about 10 in. diameter—presumed date about 1510. 14*l.* 10*s.* *Marlborough House.*

1745 A dish, of Raffaelle ware, in very fine colours: the subject of Perseus and Andromeda; on the back the description of the subject and inscription—10 in. diameter. 10*l.* 10*s.* *D. Falcke.*

1746 An early Italian dish, light blue ground, ornamented with yellow and other colours: subject Apollo and the Muses, in a landscape; the back is of a greyish blue colour, with dark blue and white circular lines, and mask in the centre—presumed date about 1500. 6*l.* *British Museum.*

1747 A deep plate, white, with a gold wing in the centre, and frieze of ivy leaves round—9¾ in. diameter. 4*l.* *Chaffers.*

1748 A small deep plate, with leaf ornaments, green and white

on light blue ground—7½ in. diameter. 5*l.* *Marlborough House.*

1749 Another, with medallion portrait of a female, and twisted border, orange, on deep blue ground of brilliant colours—9¾ in. diameter. 18*l.* 10*s.* *Baron Alphonse de Rothschild, Paris.*

1750 A dish, with the angel driving Adam and Eve out of paradise—12 in. diameter. 22*l.* *British Museum.*

1751 A dish, with Jupiter and Semele, and shield of arms, inscribed beneath "nella botega de Mo. Gudio Durantino in Urbino, 1535"—10 in. diameter. 7*l.* 5*s.* *The same.*

1752 One, with a metamorphose from Ovid—10 in. diameter. 5*l.* *Chaffers.*

1753 One, with Æneas carrying Anchises from Troy, inscribed beneath, "Francesco Xanto Avelli da Rovigo I. Urbino Pinse, 1531"—10 in. diameter. 14*l.* *British Museum.*

1754 A FINE DISH, with Alexander, attended by equestrian figures, meeting Diogenes, blue on white ground, with blue and red arabesque border—15½ in. diameter. 25*l.* *Marlborough House.*

1755 Another, with Phœbus in his car, drawn by four white horses, Italian verses beneath—10¾ in. diameter—imperfect. 6*l.* *British Museum.*

1756 A scalloped dish, of early ware, in imitation of malachite—12½ in. diameter. 4*l.* 4*s.* *Marlborough House.*

1757 A dish, with the Rape of Helen, in faint colours, blue foliage and cyphers beneath—12 in. diameter. 6*l.* *British Museum.*

1758 A plate, with sunk centre, blue ground, with Cupid on a horse; on the edge, a Roman medallion, and two dolphins—8½ in. diameter. 5*l.* 15*s.* *Marlborough House.*

1759 Another, with sunk centre, with scrolls, blue and green, on orange ground—9 in. diameter. 4*l.* *The same.*

1760 Another, with bust of Moses in the centre, on orange

ground, and light blue arabesques on purple ground on the border—9¼ in. diameter. *Marlborough House.*

1761 A deep plate, with light blue circles on orange ground and inscription in centre—9¼ in. diameter. 4*l.* *The same.*

1762 A LARGE DISH, with Hannibal at the battle of Cannæ; the subject described on the reverse—17½ in. diameter. 12*l.* 1*s.* 6*d.* *The same.*

1763 A DISH, OF EARLY GUBBIO WARE, with shield of arms in centre, gilt embossed radii towards the edge, with bosses between, coloured blue and orange, on orange diapered ground—17 in. diameter. 15*l.* 10*s.* *The same.*

1764 A curious bottle, in the form of a missal, with blue and white scrolls on the back, inscribed "Messalo;" cherubs' heads on the sides—5½ in. by 4 in. 5*l.* 10*s.* *Redfern.*

1765 Another, lilac and orange ornaments, a cross on each side—7 in. by 5 in. 3*l.* *The same.*

1766 AN INKSTAND, of octagonal form, with the four Evangelists at the sides, and rich embossed borders of masks and scrolls, with two cavities for drawers; writing implements painted in the tray above—dated 1524—extreme diameter 13 in. 26*l.* 10*s.* *Marlborough House.*

1767 A FINE DISH, with sunk centre, full coat of arms, supported by cupids, with white border diapered with honeysuckles, the outer border with the flaying of Marsyas; Pan, and Apollo, in a landscape, with architecture—16 in. diameter. 26*l.* *Baron Gustave de Rothschild.*

1768 A plate, with two coats of arms and arabesques, on white ground—8¾ in. 3*l.* 3*s.* *Davies.*

1769 A plate, covered with arabesques and cameos, crest of a kind of harpy, with mantle and helmet, and three shields of different heraldic bearings—presumed date 1570—8⅞ in. diameter. 3*l.* 3*s.* *The same.*

1770 An early Italian dish, in blue and white scrolls, arabesques, etc.,—presumed date 1530—8½ in. diameter. 3*l.* *C. S. Bale, Esq.*

1771 A dish; banquet of the Roman people: a fine subject; border of rich arabesques and cameos; description at the back—presumed date about 1540—17¼ in. diameter. 26*l.* 10*s.* *R. S. Holford, Esq.*

1772 A Dish; the Nativity, etc.: border of arabesques and cameos, yellow lines at the back—presumed date about 1540—17¼ in. diameter. *A fine specimen.* 31*l.* 10*s.* *C. S. Bale, Esq.*

1773 A dish; M. Curtius leaping into the gulf: border of arabesques and cameos; on the back a description, with some lines in yellow—presumed date about 1540—17 in. diameter. 45*l.* *Baron Gustave de Rothschild.*

1774 An early Italian dish, with ornaments of various coloured trophies: in the centre a cupid—presumed date about 1560—8¼ in. diameter. 6*l.* 5*s.* *Marlborough House.*

1775 An early Italian plate, singular colours, orange ground with arabesque border: in the centre the presentation of Pompey's head; on the back rude blue ornaments, with the date and mark, 1550—about 9 in. diameter. 5*l.* 5*s.* *British Museum.*

1776 A dish, with a battle—presumed date 1540—14⅝ in. diameter. 10*l.* *Annoot and Gale.*

1777 An early Italian plate, without border: Horatius Cocles defending the bridge at the back. A. D. B.—presumed date about 1500—10⅝ in. diameter. 6*l.* 15*s.* *Marlborough House.*

1778 A plate, a battle of cavalry: on the back, rude blue ornaments, with the date 1554—9⅝ in. diameter. 8*l.* 15*s.* *British Museum.*

1779 A very Early Italian Dish, the ground being of a light green colour, with a battle and fortifications in various colours; the back yellow, and glazed with a

black mark—presumed date about 1490—14½ in. diameter. *Very curious.* 30*l.* *British Museum.*

1780 An early Italian plate; M. Curtius leaping into the gulf: border of orange colour ground, with blue and white arabesques; at the back a description, and rude ornaments in blue colour, with the date 1550 and mark—9¾ in. diameter. 15*l.* 15*s.* *Marlborough House.*

1781 A dish, with sunk centre; an old man, Cupid, and a young female with a lute; in the centre, a coat of arms of Hercules and the lion; on the back the date 1531, and "F.X.A.R.P. Urbino"—7⅘ in. diameter. 7*l.* *The same.*

1782 A dish, with a sunk centre: Venus and Mars in the centre, a coat of arms of a cardinal, with the Medici quartering of the balls and the negro's head in colours; description at the back, with yellow lines—date about 1530—8 in. diameter. 5*l.* 5*s.* *The same.*

1783 An early Italian dish: a female portrait in costume, in bright colours with inscription round—presumed date about 1510—8½ in. diameter. 8*l.* *The same.*

1784 An early Italian plate, in bright colours, a trophy in the centre; a curious border—presumed date about 1520—8 in. diameter. 8*l.* 5*s.* *The same.*

1785 A Raffaelle-ware dish, with a sunk centre; Celadon and the boar, etc.: bright colours; description at the back—date about 1535—10½ in. diameter. 9*l.* 5*s.* *O. E. Coope, Esq.*

1786 An early Italian dish, in rich metallic lustre colours, with hollow flutes and embossed handsome ornaments in the centre; papal arms, a tiara, eagles, and chevrons, on the back; there are ornaments all over—presumed date about 1540—13 in. diameter. 13*l.* *British Museum.*

1787 A plate: subject the metamorphosis of Myrrha, etc. in vivid colours; description at the back—date about 1540—10 in. diameter. 5*l.* 10*s.* *Marlborough House.*

1788 A similar plate; Mutius Scævola: description at the

back, with yellow lines—presumed date about 1540—13 in. diameter. 11*l.* 0*s.* 6*d.* *J. J. Jemmett, Esq.*

1789 An early Italian plate, with a deep centre, in metallic lustre colour, figures in costume of the time, buildings, etc.; on the back, rude ornaments, with the date and monogram of the artist, 1525, which is also on the front—7⅜ in. diameter. 21*l.* *Marlborough House.*

1790 An early Italian dish, dark blue ground, a female portrait in costume, with inscription "Margarita"—date about 1510—8 in. diameter. 15*l.* 15*s.* *The same.*

1791 A Raffaelle-ware plate; Hercules carrying away the pillars: a coat of arms, with white cross on black ground, and an oak tree surmounted by a cardinal's hat and tassels; on the back, the description and date 1542 Urbi—10 in. diameter. 9*l.* 5*s.* *British Museum.*

1792 A similar ware dish; the rape of Europa: description at the back, with yellow lines—date about 1540—9⅝ in. diameter. 7*l.* 17*s.* 6*d.* *John D. Gardner, Esq.*

1793 A similar plate; a bacchante metamorphosed into trees: crest of a negro's head at the top; description at the back, with date, 1532; an inscription "Fra Xanto A. da Rovigo P. Urbino"—10 in. diameter. 11*l.* 10*s.* *Sir H. H. Campbell.*

1794 A similar plate; Perseus and Andromeda: description and yellow lines at the back, with date 1545—9½ in. diameter. 7*l.* 17*s.* 6*d.* *J. J. Jemmett, Esq.*

1795 A plate; Pan and Apollo: description and yellow lines at the back — date about 1540 — 10½ in. diameter. 5*l.* 5*s.* *Marlborough House.*

1796 Another; the finding of Moses: a coat of arms of a cardinal, the quarterings being six balls, five red and one black, and a negro's head; description at the back —date about 1535—10½ in. diameter. 8*l.* 8*s.* *The same.*

1797 A similar plate with a sunk centre; Eriphyle betraying Amphiaraus: on the back, the description and date, 1531, and artist's signature, "Fra Xanto A. Rovigo P.

Urbino"—10 in. diameter. 9*l.* 19*s.* 6*d.* *British Museum.*

1798 A similar dish, with a sunk centre, the subject from Ovid —a traveller knocking at a door; description and yellow lines at the back, with the date, 1545—9¼ in. diameter. 8*l.* 8*s.* *Marborough House.*

1799 A Raffaelle-ware plate, with a sunk centre; the burial of Leucothöe: description at the back, with date, 1540, and monogram of the artist—10½ in. diameter. 10*l.* 5*s.* *The same.*

1800 A similar plate, with a sunk centre; Jupiter and the fallen Dionysius of Syracuse; description at the back, with date and monogram, 1549—10 in. diameter. 10*l.* 15*s.* *The same.*

1801 A similar plate; Tiberius Gracchus at table: a dragon appearing; description, with yellow lines at the back, with date and monogram, 1540—10½ in. diameter. 9*l.* 9*s.* *The same.*

1802 A similar plate; the Discord of Italy: the description at the back, with date, 1536, and inscription "Fco X. Rovi."—10½ in. diameter. 14*l.* 3*s.* 6*d.* *The same.*

1803 A plate; Apollo and Marsyas: description and yellow lines on the back—date about 1540—10½ in. diameter. 7*l.* 17*s.* 6*d.* *The same.*

1804 A similar plate, with a sunk centre; the metamorphosis of Acteon; the description at the back, with the date and inscription "Fra Xanto Rovigo T. Urbino, 1533" —10½ in. diameter. 6*l.* 16*s.* 6*d.* *The same.*

1805 A similar plate, the subject, Acteon, differently treated —presumed date about 1540—10½ in. diameter. 11*l.* 11*s.* *The same.*

1806 A similar plate, with sunk centre; Circe and Scylla: description at the back—date about 1540—10¼ in. diameter. 6*l.* 5*s.* *Pearce.*

1807 A plate; Medea renewing the youth of Æson—date about 1540—8½ in. diameter. 5*l.* 5*s.* *John D. Gardner, Esq.*

1808 An early Italian Plate, of a fine and rare character, with a sunk centre, in which there is an Italian landscape, with a diapered border, with figures playing on viols on it; the back ornamented in blue and orange colours, with the mark in orange—date about 1500—11⅜ in. diameter. 43*l.* 1*s.* *British Museum.*

1809 A Raffaelle-ware plate, with sunk centre, Apollo, Minerva, Mercury, etc. in a landscape, with buildings; a rich coat of arms and a coronet at the top; the description, with yellow lines at the back—date about 1535—10⅝ in. diameter. 6*l.* 16*s.* 6*d.* *The same.*

1810 A dish, with sunk centre, Mars, Vulcan, and Venus—date about 1535—11⅛ in. diameter. 44*l.* *Marlborough House.*

1811 Another; subject a ferry; and a female, with a chalice in her hand, in the boat, with other figures, yellow lines at the back—date about 1540—about 12 in. diameter. 12*l.* 1*s.* 6*d.* *Pearce.*

1812 Another, with a foot; Dido, Ascanius, etc.; an interesting architectural representation of the time of the dish, a full coat of arms at the top—date about 1532—10½ in. diameter. 19*l.* 8*s.* 6*d.* *Baron Alphonse de Rothschild.*

1813 A plate, of bold design; Galatea—date about 1240—11 in. diameter. 14*l.* 3*s.* 6*d.* *Hertz.*

1814 Another; Cain and Abel: yellow lines at the back—date about 1540—10⅝ in. diameter. 6*l.* 16*s.* 6*d.* *Marlborough House.*

1815 A similar plate; marine deities and sea view: a coat of arms on the right hand side, on the back the description, and yellow lines—date about 1540—10¼ in. diameter. 11*l.* 0*s.* 6*d.* *The same.*

1816 An early Italian Plate, in metallic lustre; Jupiter and Dionysius of Syracuse in chains: a coat of arms on the left hand side, the centre curiously ornamented with dots, the back rudely ornamented, and has the

mark, date, and inscription, N. 1535, F. X. R., in black—10⅝ in. diameter. 23*l.* *Morant.*

1817 A similar plate; the rape of Europa: the subject curiously treated in metallic colours; on the back rude ornaments, with date 1533, description, mark, etc., in blue colour, "Urbino"—10¼ in. diameter. 14*l.* *H. Christy, Esq.*

1818 Another, in metallic lustre colours; Romulus, Remus, and the wolf: the back rudely ornamented—date about 1530—10¼ in. diameter. 10*l.* *Marlborough House.*

1819 Another, in similar colours; Perseus and Andromeda; back rudely ornamented—10 in. diameter. 13*l.* 13*s.* *T. M. Whitehead, Esq.*

1820 A similar plate, in metallic lustre colours; a woodman cutting a tree, in which a dryad appears; back rudely ornamented, and dated 1533—9 in. diameter. 7*l.* 10*s.* *Marlborough House.*

1821 A similar plate, in similar colours; Brutus Portia: on the back rude ornaments, with description, dated 1535, mark in black—9⅝ in. diameter. 15*l.* *Chaffers.*

1822 A dish, of fluted form; a fête champêtre, with cavaliers and ladies: Apollo in his car in the heavens; description and yellow lines at the back—date about 1545—13⅛ in. diameter. 17*l.* 17*s.* *Nathan.*

1823 A similar dish; Pallas, the Furies, etc., description and yellow lines at the back—date about 1540—13⅛ in. diameter. 17*l.* 10*s.* *The same.*

1824 A Dish, of splendid character: a cameo of Charity in the centre, and cameo of Faith and Hope, and rich coloured borders of emblematical figures, angels, etc., yellow lines at the back—presumed date about 1545—18 in. diameter. 74*l.* *Baron James de Rothschild.*

1825 A Raffaelle-ware dish, of the fluted form: the fall of Jericho, with the procession of the ark, at the back the description and yellow lines—presumed date 1540—13¼ in. diameter. 13*l.* 2*s.* 6*d.* *Beurdeley.*

1826 A similar dish, of similar form: Galatea, the description and yellow lines at the back—presumed date about 1540—13¼ in. diameter. 9*l.* 9*s.* *Pearce.*

1827 A tazza-shaped cup and cover, of Raffaelle ware, highly embellished, with centre classical figures and arabesque ornaments, the foot and outside ornamented with arabesques and camei; on the inside of the cover is a cupid, and on the outside a figure seated, and two naked boys, with arabesque borders—height 4⅞ in., diameter 7½ in. 20*l.* 10*s.* *Morant.*

1828 A two-handled vase, of early Italian ware, covered with metallic lustre ornaments—presumed date about 1490—height 9½ in., diameter 5¼ in. 3*l.* *O. E. Coope, Esq.*

1829 A Vase, with spout and handle; the spout formed of a dragon's head, intended for pharmacy use, having an inscription with the name of the drug; a subject of three females, naked on orange coloured ground, two of them being crowned, and the third lying between them—presumed date about 1540—height 9½ in., width 9⅝ in. 11*l.* *Marlborough House.*

1830 A jar, at the bottom a mark A, designed for pharmacy, with an inscription as to its contents, with variously coloured ornaments, and at the bottom armorial bearings of three geese, with a trefoil bar between them—dated at the back 1580—height 8 in., diameter 4⅝ in. 8*l.* 10*s.* *British Museum.*

1831 Two jugs, with handles, highly glazed with bright green, blue, and white ornaments—height 10¾ in., diameter 7½ in. 15*l.* *Marlborough House.*

1832 A Vase, of early Italian Ware, with spouts and handles, originally intended for pharmacy, having the name of the drug inscribed round it, with yellow ornaments and shield of arms of two lions rampant, and eagles and medallions of negroes' heads—date 1502—height 10½ in., diameter 7 in. 7*l.* 10*s.* *British Museum.*

1833 A Vase, of similar Ware, orange coloured ground,

with variously coloured ornaments; inscription round relating to the drug; a negro's head in medallion in front, with the same devices as in the last—dated 1501—height nearly 11 in., diameter 7½ in. 14*l.* 10*s.* *British Museum.*

1834 A VASE, WITH HANDLE, probably of French ware, open in the centre, with the figure of a cock, in relief, and embossed ornaments round the top, variously coloured with marine views in blue—date 1751, curiously formed in open cut work round the neck—height 10¾ in., diameter 5½ in. 5*l.* 15*s.* 6*d.* *Marquis of Breadalbane.*

1835 A VASE, OF EARLY ITALIAN WARE, with double handles, in metallic lustre colour, with ornaments and scrolls in blue, white, and drab—presumed date 1502—height 7½ in., diameter 6½ in. 6*l.* 10*s.* *O. E. Coope, Esq.*

1836 A large jug, with handle, of early Italian ware, with rich scrolls, of various colours, on a blue ground, having a large circular medallion, in blue and white, of a trophy and masks—presumed date about 1520—15½ in. high, 14 in. diameter. 12*l.* 1*s.* 6*d.* *Marlborough House.*

1837 A LARGE JUG, with handle and spout, of early ware, brown colour, highly glazed, with rude ornaments in relief, of pale yellowish drab colour, of masks and heads; above the spout is a tablet, with a griffin—presumed date 1495—height nearly 13 in., width from spout to handle 10 in. 10*l.* 10*s.* *The same.*

1838 A dish, of early ware, with sunk centre, ornaments embossed and raised in metallic lustre, with enrichments in blue; in the centre a shield of arms; the back is ornamented with scrolls, etc., in metallic lustre—presumed date about 1520—18 in. diameter. 26*l.* 10*s.* *S. Addington, Esq.*

1839 A dish, of the same ware, with embossed ribs and knobs, in metallic lustre; in the centre, a lion in white, on the metallic ground, with white stars; the back orna-

mented like the two preceding—presumed date 1520—nearly 18 in. diameter. 11*l.* *Marlborough House.*

1840 A dish, of the same ware, ornamented with leaves in metallic lustre, and blue colours: in the centre a shield of arms, being a lion rampant; on the back a large spread eagle, and scrolls in metallic lustre—presumed date 1510—17½ in. diameter. 7*l.* 7*s.* *The same.*

1841 A LARGE ROUND BOTTLE or VASE, highly coloured, with ornaments of scrolls, chimæræ and arabesques, foliage and masks; two heraldic bearings, encircled by wreaths and devices; in one tablet is inscribed, "Ne la Botaga d'Sebastiano d'Marforio," and on the other "A. di XI. de Octobri fece, 1519;" at the bottom rim, "In Castel Dura"—15¼ in. high, 12½ in. diameter. 23*l.* *British Museum.*

1842 A SIMILAR BOTTLE, but having no date or place inscribed on it. 23*l.* *Marlborough House.*

1843 A round vase, highly coloured, with scrolls, flowers, and medallions of figures, in costume of the time, indicative of sports of the field—presumed date about 1510—about 12¾ in. high, 12¼ in. diameter. 16*l.* *British Museum.*

1844 A nearly similar vase, but bearing the medallions, with heads and emblematical figures, Justitia and Dio, etc. 17*l.* *Marlborough House.*

1845 A TALL JAR, having a large oval medallion of a combat of warriors, in classical costume, encircled by a rich border; at the bottom a negro's head, with a green fillet round the hair, and at the top of the border a pontifical cypher; on the back is the date, 1501—15½ in. high, 10 in. diameter. (*See illustration.*) 13*l.* 10*s.* *British Museum.*

1846 A MASSIVE JUG, of early Italian ware, highly ornamented in bright colours, with foliage, rich heraldic bearings of the Medici arms and quarterings of fleurs-de-lys, surmounted by the papal tiara and keys, red

1845

1846

FAENZA AND RAFFAELLE WARE.

1848

RAPHAEL AND FORNARINA PLATE.

cross, etc.; under the handle a double Y—presumed date 1520—height nearly 19 in., diameter 12½ in. (*See illustration.*) 60*l.* *Marlborough House.*

1847 An early Italian dish, the border of dark blue, relieved by various coloured arabesque ornaments, with the letters S. P. Q. R. in different parts: in the centre a landscape, and a naked boy falling from a tree, his head downwards; the back is much ornamented by blue escallops and red dots, and has a mark in red—presumed date about 1525—9⅛ in. diameter. 50*l.* *The same.*

1848 A PLATE, OF THE MOST RARE AND INTERESTING CHARACTER, in very strong colours: the subject believed to be Raffaelle himself and the Fornarina seated in the studio of an artist, who is occupied in painting a plate; the costume of the artist and of the visitors is strictly that of the time, and the whole details most curious as illustrating the habits of the day, the superior grade of the artist, and the care devoted to the painting of Raffaelle-ware; blue and orange, circular lines on the back—9¼ in. diameter. *From Stowe.* (*See illustration.*) 120*l.* *The same.*

This Lot, at the Stowe sale, August 17th, 1848. no. 304, produced only four pounds, and was afterwards sold to Mr. Bernal for five pounds.

In the Stowe Catalogue, the subject is simply described as "an interior, with an artist painting the Majolica ware." In Mr. Bernal's Catalogue, from which the above description is an exact transcript, the assuming the seated figures to be, those of Raffaelle and Fornarina, created an extraordinary competition to possess a pictorial production apparently so identified with this distinguished artist. The general impression seemed to be that the plate was painted by Raphael himself. But Raphael died in 1520, and the plate bears the impress of a much later date. It now forms no. 2981 of the Marlborough House "Inventory," where it is thus unostentatiously described: PLATE. A majolica painter in his studio, painting a plate in the presence of two persons of distinction; on the reverse a monogram—Caffagialo?—Diameter 9¼ in. (Bernal Collection.) 120*l.*

1849 An early Italian dish, with sunk centre, of the kind commonly called Pesaro ware, rich orange colour border, with blue and white arabesque ornaments: in the centre, and within an ornamented diapered border,

are painted the Virgin praying, and two cherubs; the back is highly ornamented with blue and yellow scrolls, and the initials I. P. in dark blue—presumed date about 1520—8⅝ in. diameter. 41*l.* *C. S. Bale, Esq.*

1850 A DISH, with sunk centre, in metallic lustre colours; subject, Cephalus and Procris: on the back are metallic colour ornaments, and in blue colour the description of subject, and date 1533, and inscription of "Fra Xanto Rovigense P. Urbino;" also, in faint yellow, a mark—11⅛ in. diameter. *A fine specimen.* 28*l.* 7*s.* *A. Fountaine, Esq.*

1851 An early Italian dish, with sunk centre, in metallic lustre colours: in the centre a naked boy against a tree; border of a dark blue ground, relieved by rich metallic coloured arabesque ornaments—presumed date 1510—9½ in. diameter. 32*l.* 11*s.* *Rev. W. B. Hawkins.*

1852 An early Italian plate, in metallic lustre colours, variegated border; a bust, with helmet in the centre, circular lines on the back—presumed date about 1520—about 9 in. diameter. 28*l.* 10*s.* *C. S. Bale, Esq.*

1853 A FINE JUG, of early ware, with an heraldic device of stags' horns, on blue ground, in green border, with yellow fruits; the back with blue flower ornaments; under the broad handle, which is composed of five stalks, is the date, 1541—13½ in. high; about 11 in. diameter. 15*l.* *Marlborough House.*

1854 A FINE DISH, with a shield of arms surmounted by a papal tiara and keys, the border with arabesques in blue, on yellow ground—19½ in. diameter. 6*l.* 16*s.* 6*d.* *British Museum.*

1855 A DISH, with large oval shield of the Medici arms, one of the balls with three fleurs-de-lys on blue, with blue and orange borders—20½ in. diameter. 8*l.* 10*s.* *Marlborough House.*

Amount of Fifteenth Day's Sale, 1807*l.* 10*s.*

SIXTEENTH DAY'S SALE.

FAENZA AND RAFFAELLE WARE.

1856 An early Italian dish, with sunk centre, on which is a vase with boys, and rich border of cupids, birds, and arabesques, within a white diapered edge—presumed date about 1520—about 9 in. diameter. 42*l.* *British Museum.*

1857 A plate, with Abraham praying, and three angels; on the back "Atmmo," and date 1545—9¼ in. diameter. 5*l.* 5*s.* *Chaffers.*

1858 A plate—subject of Neptune with a castle, etc.; on the back the description, and date 1544—9¼ in. diameter. 3*l.* 10*s.* *The same.*

1859 An early Italian dish, in metallic lustre colours, with embossed oval ornaments round, and red strawberries embossed between the ornaments: in the centre an infant St. John, etc. in relief; lines round the back—presumed date about 1520—9⅞ in. diameter. 8*l.* *R. S. Holford, Esq.*

1860 A dish, of similar character, with ornaments in relief, of strawberries, leaves, etc.: in the centre, in relief, St. Sebastian; on the back an outline, in blue, of a female bust, in Italian costume—presumed date about 1520—nearly 9¼ in. diameter. 5*l.* 5*s.* *Chaffers.*

1861 An early Italian fluted dish, with ornaments of various coloured foliage, with the Virgin in the centre; back of like character—presumed date about 1530—11 in. diameter. 6*l.* 10*s.* *Marlborough House.*

1862 A similar dish, in character; in the centre a saint—presumed date about 1530—11 in. diameter. 6*l.* 10*s.* *The same.*

1863 A plate, with a banquet with tritons attending; on the back the description, with blue and yellow lines—presumed date about 1550—11½ in. diameter. 10*l.* *Marlborough House.*

1864 An early Italian dish, light blue ground, much ornamented with green wreaths, and white, dark blue, yellow, etc. ornaments: in the centre a coat of arms, five balls with fleur-de-lys and three crescents, perhaps the Medici arms: the back is ornamented with rude dark blue scrolls, etc., and has a mark in dark blue—presumed date about 1540—15¼ in. diameter. 10*l.* *The same.*

1865 An early Italian plate: in the centre, a man in singular costume, playing on the guitar; a beautiful border, in bright colours, of rich arabesques, cupids, masks, musical instruments, and S. P. Q. R.; on the back, dark blue foliage ornaments—presumed date about 1525—8⅛ in. diameter. 34*l.* 2*s.* 6*d.* *S. Addington, Esq.*

1866 A dish, dark blue ground, with grey and white musical trophies, horses' heads, etc.; the back having dark blue ornaments, on a grey ground, rudely painted—the date, 1555, and mark in dark blue on the back—nearly 13 in. diameter. 7*l.* 10*s.* *Marlborough House.*

1867 An early Italian plate, with military trophies, in yellow and brown colour, on a dark blue ground: in the centre a cupid—presumed date about 1540—8⅝ in. diameter. 4*l.* *J. J. Jemmett, Esq.*

1868 A dish, of Raffaelle ware: a banquet of four guests, a sunset, and a female flying; a man in a helmet holding a scroll, on which the date 1556 appears; on the back are yellow lines—13 in. diameter. 10*l.* 10*s.* *British Museum.*

1869 An early Italian Plate, or Dish, in metallic lustre colours, very rich ornaments in colours, masks, arabesques, etc.; on the back rude metallic coloured

scrolls—presumed date about 1530—11 in. diameter. 6*l.* 10*s.* *Marlborough House.*

1870 An early Indian dish, with a sunk centre: Cupid holding a book, border of drab-coloured trophies and books, on a dark blue ground, with a device—presumed date about 1540—9¼ in. diameter. 11*l.* *Farrer.*

1871 An early Italian plate, dark blue ground, with centre and border of musical trophies, etc. in various colours, richly decorated; back of light blue, with rude dark blue ornaments and mark—presumed date about 1530—9⅞ in. diameter. 8*l.* 8*s.* *Chaffers.*

1872 An early Italian dish, very curious: a centaur and armed men attacking and slaying others, and plundering, in colours, on a dark blue ground, a coat of arms at the top; the back ornamented in colours, and having a mark and date 1525—11½ in. diameter. 30*l.* 10*s.* *British Museum.*

1873 An early Italian dish, the ground curiously spotted in blue: a man bareheaded, in a classical costume, bearing a two handed sword, with boys, arabesques, etc., coloured ornaments on the back, and a mark in red—presumed date about 1520—9¾ in. diameter. 33*l.* 10*s.* *S. Addington, Esq.*

1874 An early Italian dish, with a sunk centre, in metallic lustre colours: in the centre a coat of arms, consisting of a pig passant, black in colour, with yellow band round the body, bars below, yellow, straw-coloured, and black-coloured scroll border—presumed date about 1530. 16*l.* *Marlborough House.*

1875 An early Italian dish: in the centre, figures with tambourine, etc., richly coloured border of arabesques, heads, etc., on a dark blue ground; on the back circular blue lines—presumed date about 1520—8 in. diameter. 39*l.* *A Fountaine, Esq.*

1876 An early Italian plate: in the centre a man bareheaded, in classical costume, but with a shield of the Pavoise

form, and dagger, etc., in a landscape; a most beautiful border of rich coloured arabesques on a dark blue ground; on the back yellow and blue circular lines, with the mark—date about 1520—12½ in. diameter. 61*l.* *Marlborough House.*

1877 An Early Italian Dish, with very fine landscape; a satyr playing on a pipe to a female in childbirth under a tree; the back curiously ornamented in various colours—presumed date 1500—13 in. diameter. *A most curious plate.* 46*l.* *British Museum.*

1878 A Plate, in rich metallic lustre colours; dark blue ground, with various coloured arabesques—dated in several places 1518; the back ornamented in metallic colours, and with the same date—11⅝ in. diameter. *A most curious specimen.* 42*l.* *Baron A. de Rothschild.*

1879 An early Italian dish, having a figure in high relief, embossed in metallic lustre colours, of a saint with a cross and dog, etc.; on back metallic lustre lines—presumed date about 1500—6⅜ in. diameter. 11*l.* 10*s.* *Marlborough House.*

1880 An early Italian plate, dark blue ground, with male and female heads, in costume of the time, within wreathed circles, trophies, animals, birds, etc., in various colours; at the top the initials M A I M—presumed date about 1500—9½ in. diameter. *A very curious and interesting specimen.* 26*l.* 10*s.* *The same.*

1881 An early Italian dish, with a sunk centre, light blue ground, with green and other coloured wreaths round a military trophy: in the centre, dark blue and white ornaments; on the back, which is of light blue, there are rude scrolls in dark blue with a mark—presumed date about 1540—9½ in. diameter. 7*l.* 10*s.* *The same.*

1882 An early Italian plate; green ground, with arabesque and bold chymærræ ornaments of a drab colour—the

date in front on a tablet 1533—10 in. diameter. 5*l.* 10*s.* *British Museum.*

1883 An early Italian plate, in metallic lustre colours, having arabesque ornaments and armorial bearings of a tree and two lions; metallic lions on the back—date about 1510. 10*l.* 10*s.* *Marlborough House.*

1884 An early Italian plate, in metallic lustre colours, dark blue ground, with arabesques: in the centre a coat of arms; on the back rude metallic scrolls, and the date 1531—9⅝ in. diameter. 10*l.* 10*s.* *The same.*

1885 An early Italian plate: in the centre an old man in a turban reading, with a curious ornamented border; the outer border is dark blue, with light blue, white, and arabesque ornaments; the back is of light blue, with rude ornaments in dark blue and the mark—date 1525 on the tablet in front—9⅝ in. diameter. 11*l.* *British Museum.*

1886 An early Italian plate, of a dark blue ground, borders with light blue and white arabesque ornaments: in the centre a coat of arms in colours on light blue, etc. ground; the back is of light blue, with rude ornaments and mark in dark blue—presumed date about 1520—9⅝ in. diameter. 12*l.* *Marlborough House.*

1887 An early Italian dish, with a naked boy in the centre, a border of blue, green, and yellow foliage—presumed date 1520—7 in. diameter. 8*l.* 5*s.* *The same.*

1888 An early Italian dish, dark blue border, with light blue and white arabesque ornaments in the sunk centre, and coat of arms in colours within an ornamented circle; the back of light blue, with rude dark blue ornaments and mark—presumed date about 1520—9½ in. diameter. 9*l.* *The same.*

1889 An early Italian dish, with a sunk centre, cupids in a grotesque car within a diapered border; the outer border of dark blue, with rich arabesques and medal-

lions: blue lines round the back—presumed date about 1520—9¼ in. diameter. 36*l.* *Marlborough House.*

1890 An early Italian dish, with sunk centre, rich colours, a man angling, arabesque border, with landscapes in medallions; on the back blue, yellow, and orange lines —presumed date about 1520—9⅝ in. diameter. 7*l.* *The same.*

1891 An early Italian dish, with a sunk centre, border of orange-coloured ground, with military trophies in blue and white; in the centre St. Genevieve and the deer; back ornamented in various colours—date about 1520 —9⅝ in. diameter. 23*l.* 10*s.* *The same.*

1892 An early Italian dish, in metallic lustre colours, border of dark blue, with rich coloured arabesque ornaments: in the centre a device; on the back ornaments in metallic lustre, and date 1518 — 9⅝ in. diameter. 42*l.* 10*s.* *British Museum.*

1893 An early Italian dish, with a sunk centre, curious vari-coloured border, and on which are two coats of arms tied by a ribbon, with a coronet between: in the sunk centre a coloured star, with diaper pattern round; the back much ornamented with rude dark blue ornaments —presumed date about 1518—9⅝ in. diameter. 8*l.* 5*s.* *Marlborough House.*

1894 A VERY EARLY AND RARE ITALIAN DISH, ornaments cut in the ware, figures in costume of the time, male and female; the man holding a Pavoise shield, on which the Milanese or Visconti arms are represented; the female playing on a viol, near her a shield with armorial bearings: the ornaments in this dish are engraved in the ware itself, so as to appear to be in relief, and are curiously coloured—presumed date about 1490 —15½ in. diameter. *A fine specimen of a very rare and interesting ware.* 48*l.* 2*s.* *British Museum.*

1895 AN EARLY ITALIAN DISH, with a sunk centre in metallic colours, with raised or embossed ornaments: Mutius

Scævola in the centre; the border composed of raised and metallic lustre coloured arabesques; back ornamented with metallic lines—presumed date about 1500—17 in. diameter. *A very fine and rare specimen.* 66*l.* *British Museum.*

1896 A DISH, WITH HERO AND LEANDER, singularly treated; on the back a description and inscription "F. Xanto a da Rovigo Urbino, 1532"—10½ in. diameter. *A very beautiful specimen.* 33*l.* *Durlacher.*

1897 An early Italian plate, border of dark blue, with light blue and white arabesque ornaments: in the centre a youth in costume, in colours, within an ornamented border; light blue back, with dark blue circular lines with a mark — presumed date about 1530—9⅛ in. diameter. 8*l.* 10*s.* *Marlborough House.*

1898 A similar plate; in the centre an old man in a turban, etc.; on the back the date 1583 and a mark—9⅜ in. diameter. 7*l.* 10*s.* *C. De Vœux, Esq.*

1899 A dish, in fine colours; the siege of the city of Arles; description at the back—presumed date about 1535—14¾ in. diameter. 24*l.* *G. Morland, Esq.*

1900 AN EARLY SPANISH MAURO DISH, of a most rare and interesting character, ornaments in metallic lustre colours; one of these ornaments partakes much of the character of the Moorish ornaments in the Alhambra, etc.; in the centre a doe in blue colour; round the border of the dish is a Spanish inscription in gothic letters; rude ornaments on the back—presumed date 1480—15½ in. diameter. 18*l.* *British Museum.*

1901 An early Italian plate, with a sunk centre in metallic lustre colours, a naked boy seated by a tree, a death's head, etc., border of trophies—presumed date about 1535—8¼ in. diameter. 7*l.* 5*s.* *John D. Gardner, Esq.*

1902 A dish, with the wooden horse and Troy: deep centre to dish; on the back yellow lines—presumed date

about 1535—16½ in. diameter. 20*l.* 9*s.* 6*d.* *J. J. Jemmett, Esq.*

1903 An Italian dish, in blue and white, ornamented with masks and various figures of cupids, and with winged figures embossed in relief; in the centre a coat of arms, with a front barred helmet above; the back white, with rude blue scrolls and a mark—presumed date about 1640—18 in. diameter. 4*l.* *J. S. Forbes, Esq.*

1904 A dish, with sunk centre; Joseph and Potiphar's wife; the back has yellow lines—presumed date about 1550—9½ in. diameter. 6*l.* *Marlborough House.*

1905 An Italian dish, in blue and white, warriors, tents, females, etc.; at the top a coat of arms, rude blue scrolls on the back, and a faint blue mark—presumed date about 1650—15¼ in. diameter. 2*l.* *Wedderburne.*

1906 A dish, with a sunk centre; Jupiter and Europa: on the back a description with a blue mark—presumed date about 1540—8⅞ in. diameter. 6*l.* 10*s.* *Hertz.*

1907 A dish, with a sunk centre; the Deluge: on the back a description—presumed date about 1535—8⅞ in. diameter. 5*l.* 15*s.* *The same.*

1908 A plate: in the centre a naked boy, on an orange coloured ground; military and musical trophies and wreath round—presumed date about 1557—7⅛ in. diameter. 4*l.* *O. E. Coope, Esq.*

1909 A Dish, with an assembly of deities on Olympus; the back ornamented with a subject of Minerva and Medusa, with a border of cupids and camei—presumed date about 1550—15⅜ in. diameter. *A curious specimen.* 16*l.* *Marlborough House.*

1910 A Dish: in the centre a coat of arms of the La Scala family, within a diapered pattern on the border round an Italian landscape, with the subject of Apollo and Marsyas—presumed date about 1540—16½ in. diameter. *A beautiful specimen.* 69*l.* *British Museum.*

1911 A plate; Myrrha flying from her father, in singularly

light colours; on the back a description in blue, with rude yellow scrolls and edge lines, a mark and date 1548 in yellow—10¼ in. diameter. 4*l.* 14*s.* 6*d.* *Marlborough House.*

1912 An early Italian dish, fluted pattern, blue, yellow, green, and white foliage, arabesques, etc.: in the centre a youthful St. John kneeling, with a coat of arms, blue and yellow lines on back—presumed date about 1530—10¼ in. diameter. 2*l.* 18*s.* *Smart.*

1913 An early Italian dish, in metallic lustre colours, with a sunk centre, various coloured ornaments embossed in relief: in the centre a head of St. Peter on a dark blue ground; metallic lines on the back—date about 1520—6 in. diameter. 14*l.* *R. S. Holford, Esq.*

1914 An early Italian dish, fluted pattern; Mutius Scævola burning his hand, etc.: ornaments of boys drawing bows, etc.; on the back, blue lines in the flutes and mark—presumed date about 1530—9⅝ in. diameter. 13*l.* *S. Addington, Esq.*

1915 A dish, with a sunk centre; Europa and the bull, etc.: on the back the description and yellow lines—presumed date about 1540—7⅝ in. diameter. 4*l.* *Owen.*

1916 A dish, with Latona, etc.; on the back description and date 1543—8⅜ in. diameter. 3*l.* 10*s.* *A. W. Franks, Esq.*

1917 A dish, with sunk centre; the metamorphosis of Actæon: a coat of arms at the top; on the back a description and yellow lines—presumed date about 1545—7½ in. diameter. 4*l.* *Willson.*

1918 A Raffaelle-ware dish; Pan and Syrinx: on the back a description and yellow lines—presumed date about 1540—8½ in. diameter. 10*l.* 10*s.* *Marlborough House.*

1919 An early Italian dish, in blue and white, with figures and trophies, etc.; on the back blue ornaments—presumed date about 1550—18 in. diameter. 5*l.* 5*s.* *The same.*

1920 A tazza-shaped dish, on a foot; Coriolanus's interview

with his mother, and description in full on the back, and date 1544—10½ in. diameter. 5*l.* *British Museum.*

1921 An Italian dish, in blue and white, painted in a bold style, armed horsemen, etc.; a coat of arms, with yellow colour, introduced at the bottom of the dish; at the back a blue mark—presumed date about 1600—15¼ in. diameter. 2*l.* 12*s.* *J. Bowker, Esq.*

1922 A plate; Cato, Ascanius, Dido, etc. at Carthage: description on the back, with yellow lines—actual date 1545—9⅞ in. diameter. 5*l.* 10*s.* *Marlborough House.*

1923 An Italian dish, fluted or crinkled, on a foot; subject, saints, etc. and angels' heads; on the back, ornaments in blue and yellow, and inscription "Mad. Dônat. a Dona do"—date about 1560—11⅝ in. diameter. 4*l.*4*s.* *J. S. Forbes, Esq.*

1924 A plate, with the Rape of Europa; on the back a description and yellow lines—presumed date about 1545—9½ in. diameter. 6*l.* 5*s.* *J. J. Jemmett, Esq.*

1925 A dish, with a sunk centre; Moses and the murrain of the cattle; on the back a description and mark—presumed date about 1545—9 in. diameter. 4*l.* 5*s.* *C. De Vœux, Esq.*

1926 An early Italian Dish, in metallic lustre colours; the Judgment of Paris, with rich border; on the back rude ornaments, in metallic colour, also the mark and cypher of the artist, Maestro Georgio—dated 1525——15⅝ in. diameter. *A very rare and interesting specimen, being the identical dish mentioned and particularly described by Abbate Passeri.* 142*l.* *A. Fountaine, Esq.*

This is erroneously stated to be "The Judgment of Paris;" it represents "The Stream of Life," after an early and very rare print by Robetta.

1927 A plate of Raffaelle ware, with a sunk centre; a boar hunt; on the back a description with the date of 1544 and marks—9⅜ in. diameter. 8*l.* 5*s.* *British Museum.*

1928 A plate, of Raffaelle ware; David and Goliath; descrip-

tion on the back—date 1545—8⅝ in. diameter. 2*l.* 10*s.* *R. S. White, Esq.*

1929 A dish, with a sunk centre; Hercules and Dejanira; on the back a description and yellow lines—presumed date about 1540—7⅝ in. diameter. 5*l.* 10*s.* *Marlborough House.*

1930 A plate; Leda and the birth of Castor and Pollux; on the back a description and yellow lines—presumed date about 1535—9⅛ in. diameter. 22*l.* *Baron J. de Rothschild.*

1931 A plate with Jupiter and Leda; on the back a description and yellow lines—presumed date about 1540—10¼ in. diameter. 1*l.* 11*s.* 6*d.* *J. Bowker, Esq.*

1932 A Basin of early Italian Ware, on foot, tazza-shaped, painted all over: within are the papal tiara, armorial bearings, etc., the Medici arms, five red balls and one dark blue ball, with the fleur-de-lys, also there are medallions of devices and mottos; within the basin, arabesques, angels, etc. On the exterior there are angels supporting coats of arms, with arabesque ornaments, etc.—presumed date about 1530—14 in. diameter, depth to foot 8½ in. *A rare and noble specimen. This is placed in an antique Italian steel stand, having three carved boxwood figures of satyrs at the angles.* 96*l.* *British Museum.*

The tazza-shaped basin was retained by the British Museum at eighty pounds, and the antique steel stand passed to the Collection at Marlborough House, at sixteen pounds.

1933 A picture, of early Italian Faenza, representing the Virgin, infant Saviour, and St. John, with saints, buildings, etc., in landscape, etc.; four medallion circles round, of St. Francis, etc., arabesque ornaments in purple, light blue, and white: curious colours—in a black frame—presumed date about 1520—16¼ in. high, 13 in. wide. 22*l.* *The same.*

1934 A picture, of the same ware; the Virgin, infant Christ, and offerings of the three kings, etc., very curiously

coloured, in a tortoiseshell frame—dated 1527—17 in. high, 13 in. wide. 5*l.* *British Museum.*

1935 A PICTURE, IN RAFFAELLE WARE, the subject being the crucifixion; very fine and rare: many figures in bright colours, in a curious embossed porcelain frame, with a shield of armorial bearings at the top—presumed date about 1540—16 in. high, 12 in. wide. 53*l.* 11*s.* *S. Addington, Esq.*

1936 A Raffaelle-ware dish; subject, Hannibal at Cannæ; description at the back—presumed date about 1540—17½ in. diameter. 32*l.* *British Museum.*

1937 A ditto, subject being Psyche's dream, finely treated; said to be one of the lost cartoons of Raffaelle; beautifully drawn and coloured; at the back there are inscribed two stanzas of Italian poetry, and there are also handsome ornaments in dark blue—presumed date about 1535—17½ in. diameter. 80*l.* 17*s.* *The same.*

1938 A MOST SUPERB DISH, in vivid colours; a full subject of Pompey and Cleopatra, with cupids, etc.: on the left side there is a full coat of armorial bearing, surmounted by a coronet; at the back of the dish there is a description of the subject, and date 1533, and "Fra Xanto A. da Rovigo P. Urbino"—18 in. diameter. 50*l.* *Marlborough House.*

1939 A dish, of Nevers ware, dark blue ground, with white and drab coloured flowers and birds, etc.; on the back blue and white flowers—presumed date 1600—10½ in. diameter. 4*l.* *Morant.*

1940 A dish, of early Italian ware, light blue ground, with variously coloured ornaments of flowers, etc.: in the centre a camel; the back of the dish is of light blue, with dark blue ornaments—presumed date about 1540—about 11½ in. diameter. 6*l.* *Marlborough House.*

1941 A dish, of early Italian ware, of a light greyish blue ground, with scrolls of blue round the border: within the centre, which is sunk, a coat of arms; on the

back there are scrolls round the centre, and a mark × in blue colour—presumed date about 1550—10⅝ in. diameter. 2*l.* *Marlborough House.*

1942 A dish, of early Italian ware, with a sunk centre, having green, buff, white, and drab scrolls, arabesques, and masks, etc.—presumed date about 1535—near 10 in. diameter. 2*l.* 8*s.* *The same.*

1943 A plate or dish, of Raffaelle ware, with sunk centre; subject, three Graces at the fountain: on the left side there is a coat of arms—presumed date about 1540—11¼ in. diameter. 15*l.* 10*s.* *The same.*

1944 A dish, of early Italian ware, of yellow drab coloured ground in metallic lustre, with blue and white scallop ornaments: in the centre the portrait of a female, in the costume of the time; the back is highly glazed, and ornamented with circular lines in metallic colour, in centre of the back a mark—presumed date about 1520 or 1530—12¼ in. diameter. 14*l.* *British Museum.*

1945 A plate, of Raffaelle ware, the subject, the murder of Abel by Cain, altars, etc.: on the back is a description, but no date — presumed date about 1540—11 in. diameter. 8*l.* *Marlborough House.*

1946 A small Italian dish, with a deeply sunk centre, in metallic lustre colours, of the kind commonly called Gubbio ware: in the centre is a representation of St. Sebastian; it has a rich dark blue ground border with metallic lustre, and other coloured arabesque ornaments, the initials S.P.Q.R., and the date 1512 are in front; behind the dish there are highly glazed and metallic scrolls and lines, with the date 1512, and the artist's cypher—7⅝ in. diameter. 30*l.* *Chaffers.*

1947 A deep plate, with St. John in the island of Patmos, inscribed beneath with the subject—10½ in. diameter. 8*l.* 5*s.* *Marlborough House.*

1948 A plate, with Mars, Venus, and Cupid, inscribed—9 in. diameter. 3*l.* 15*s.* *Hertz.*

1949 A deep plate, with a griffin in the centre, the border with terminal figures and arabesques on deep blue—inscribed on the back "P. Incha Agricola"—11 in. diameter. 90*l.* *Baron A. de Rothschild.*

1950 A plate, with tritons and sea nymphs, shaded in metallic lustre, with ornaments on the bottom, and initials of Maestro Giorgio, 1525—8 in. diameter. 21*l.* *Marlborough House.*

1951 A TAZZA-SHAPED DISH, with the Holy Family reposing in a landscape, the outside pale blue with scales—8¾ in. diameter. 26*l.* *British Museum.*

1952 Another (the foot having been cut off), with a warrior pleading before an emperor on behalf of prisoners—scale border beneath—10 in. diameter. 24*l.* 10*s.* *The same.*

1953 Another, with the judgment of Solomon, and inscription, with blue and white ornaments outside—9¼ in. diameter. 22*l.* *Marlborough House.*

1954 AN ELEGANT SALT CELLAR, supported on three chymæræ, a cupid painted on the top—5½ in. high. 12*l.* 10*s.* *S. Addington, Esq.*

1955 AN ELEGANT TAZZA AND STAND, of early ware, fluted and embossed, white, with minute ornaments in metallic lustre—the tazza 7½ in. high, the dish 10¾ in. diameter. 28*l.* *British Museum.*

1956 AN ELEGANTLY SHAPED VASE, of a shell form, spout like an embossed dolphin, with paintings of figures on a dark blue ground within the shell—presumed date about 1540—8¼ in. long, 3 in. high. 32*l.* *Baron J. de Rothschild.*

1957 A tazza, or bowl, of early Italian ware, with paintings of St. John, etc., and various coloured ornaments within—presumed date about 1520—between 4 and 5 in. high, 10 in. diameter. 27*l.* *Marlborough House.*

1958 A BASIN, OF RAFFAELLE WARE, ornamented all over with paintings in bright colours, classical figures and

subjects within the basin, and landscapes on the outside, a fine mask at the bottom—presumed date about 1540—the depth of the basin to the foot is 6½ in.—12 in. diameter. *This basin is placed in an antique steel, Italian stand ornamentally scrolled.* 34*l.* *Marlborough House.*

1959 An elegant Salt Cellar Vase, painted with arabesques and camei, with embossed goat's head handles—presumed date about 1560—10 in. long, 6½ in. high. 45*l.* *S. Addington, Esq.*

1960 A pair of candlesticks, on broad round bases, painted with cupids and landscapes—presumed date about 1550—6½ in. high—6⅞ in. diameter of base. 39*l.* *Alex. Barker, Esq.*

1961 An ornament of a lion passant, holding a shield, on which are emblazoned the Medicis arms; on ornamental pedestal of the same ware—presumed date 1550—13½ in. long, 10 in. high. 16*l.* 16*s.* *Col. Sibthorp, M.P.*

1962 A Vase, of Tazza shape, on fluted stem, painted in bright colours, with a female in her accouchement, attended by her maids, with wreath border and naked boys—presumed date about 1535—5 in. high, 7½ in. diameter. 6*l.* 6*s.* *Attenborough.*

1963 An Italian ware drinking vessel, in the form of a barrel, having two orifices, with embossed ornaments of variously coloured foliage; at one end is inscribed "Vin Nero," and at the other "Vin Bianco," and at the bottom "Oleamo Azeto"—the date cut in is 1522—5¼ in. high, by 7⅝ in. long. 14*l.* 10*s.* *British Museum.*

1964 A tazza, having holes perforated round the rim, and four hollow tube ends, painted in bright colours, with figures in costume of the time, engaged in the vintage within the hollow centre, and landscapes round the exterior—presumed date about 1540—2¼ in. high, 8½ in. diameter. 7*l.* 10*s.* *John D. Gardner, Esq.*

1965 A deep dish, of early ware, with light buff coloured

ground, ornaments in green and yellow colours: in the centre is the device of a large bear, or other animal passant, carrying a flag—presumed date 1500—20¼ in. diameter. 6*l.* 5*s.* *Marlborough House.*

1966 A dish, of the same ware, of metallic lustre, with ornaments in yellow and blue: in the sunk centre, a large female portrait in Italian costume with a banderolle and inscription "Chi beguie da sua Barcha ESEP. EIPT. Ro., etc."—presumed date about 1520—16½ in. diameter. 14*l.* 3*s.* 6*d.* *Hertz.*

1967 A dish, of the same ware, with ornaments and leaves in metallic lustre colour, covering the entire front: in the centre on a black ground, armorial bearings; on the back a large spread eagle, in metallic lustre colour, covering the whole surface—presumed date about 1500—18 in. diameter. 6*l.* 10*s.* *Marlborough House.*

1968 A dish, of the same ware, with sunk centre, blue ground with yellow and green scrolls and foliage: in the centre a figure of Justice, etc.; on the back are circular blue lines, and a mark A.—presumed date 1520—8½ in. diameter. 10*l.* *The same.*

1969 A dish, of early ware, ornamented with metallic lustre and blue foliage: in the centre a shield of arms; the back has ornaments in metallic lustre—presumed date about 1500—18½ in. diameter. 7*l.* 10*s.* *The same.*

1970 A dish, of early ware, with coloured ornaments of metallic lustre, similar to the preceding: in the centre a shield of arms in blue, on white ground, believed to be of the Concini family of Florence—presumed date 1520. 5*l.* *British Museum.*

1971 A plate, with the choice of Paris in the sunk centre; subject described on the back—dated 1544—10½ in. diameter. 5*l.* 10*s.* *Pearce.*

1972 A flat plate, with sunk centre, a nymph reclining, with light border, diapered with honeysuckles. Recatalogued no. 2033.

1973 A plate, with figures praying for the success of their voyage, cherubs in the clouds; the subject described at the back—10¾ in. diameter. 12*l.* 10*s.* *A. Fountaine, Esq.*

1974 A plate, with Cain and Abel; a shield of arms on the border—10¼ in. diameter. 12*l.* 10*s.* *R. S. Holford, Esq.*

1975 A scalloped tazza, on foot, with Joseph receiving his brethren, with architectural background; arms on the outside, and description of the subject—10 in. diameter. 13*l.* 10*s.* *John D. Gardner, Esq.*

1976 A plate, with the wife of Amphiaraus killed by her son, in brilliant colours, with a shield bearing a negro's head; inscribed with the subject, and signed "Fra Xanto da Rovigo Urbino, 1532"—9¾ in. diameter. 15*l.* *A. Fountaine, Esq.*

1977 A DISH, OF EARLY WARE, white flowers, in metallic gold lustre; a shield of arms in centre, and inscription in rude characters in lines round the edge—15 in. diameter. 10*l.* *British Museum.*

1978 A TAZZA-SHAPED DISH, with Mercury and Aglaura, Neptune and Vulcan; on the back the initials of Maestro Georgio, and date 1534—11¾ in. diameter. 11*l.* *D. Falcke.*

1979 ANOTHER, with Picus and Circe, the subject described on the foot, Fatto in Pesaro—10¼ in. diameter. 11*l.* *British Museum.*

1980 A BEAUTIFUL DISH, with large female portrait in yellow and other colours, on green ground; S. A. L., and other initials at the side, and blue and white arabesque border—20 in. diameter. 15*l.* *Marlborough House.*

1981 A pair of bottles, of Nevers ware, light blue, spirally fluted with dark blue flowers—12 in. high. 11*l.* *J. S. Forbes, Esq.*

1982 A VERY CURIOUS DISH, of early French ware, with a lady and two cavaliers, one of them playing the guitar, on

orange ground, with green festoons of leaves, and border of crossed bands, brown, orange and green—20½ in. diameter. 40*l.* 10*s.* *Marlborough House.*

1983 A small dish, of early ware, with four figures in a landscape, and faint colours on light blue ground—8 in. diameter. 20*l.* *British Museum.*

1984 Another, of similar ware, with Christ and the woman of Samaria, inscribed "Da. Mi. Chi."—7¾ in. diameter. 20*l.* *Marlborough House.*

1985 A plate, with shield of arms in centre, and scroll border, with acorns, orange on purple ground—9 in. diameter. 5*l.* *The same.*

1986 A deep plate, with hands crossed in the centre, the border with minute ornaments in oval medallions, blue and orange—9½ in. diameter. 8*l.* 5*s.* *The same.*

1986*a* A deep dish, with a mask supporting a basket of fruit, and surrounded by fruits in colours; on the bottom is an interesting slight sketch of a female figure, in blue—18 in. diameter. 10*l.* *The same.*

1986*b* A two-handled vase, with inscription and arabesques on yellow ground—7½ in. high. 16*l.* *The same.*

1986*c* A very fine dish, of curious early ware, a lady and gentleman in the centre, surrounded by arabesques and cupids on festoons of foliage, the design slightly raised on buff ground—20 in. diameter. 45*l.* 10*s.* *British Museum.*

1986*d* A beautiful globular two-handled vase, with masks, festoons, and trophies, in grey, on deep blue ground—12 in. high. Recatalogued no. 2088.

1986*e* A fluted dish, with ornaments in metallic lustre, a shield of arms on the raised centre. 6*l.* 5*s.* *J. S. Forbes, Esq.*

Amount of Sixteenth Day's Sale, 2511*l.* 6*s.* 6*d.*

SEVENTEENTH DAY'S SALE.

FAENZA AND RAFFAELLE WARE.

1987 A deep plate, with the combat of the Horatii and Curiatii; a town in the background—11¼ in. diameter. 5*l.* 18*s.* *Marlborough House.*

1988 A dish, with a lady, and peasants bringing birds to her in a garden, near a château—14¼ in. diameter. 5*l.* 5*s.* *C. D. E. Fortnum, Esq.*

1989 A dish, with two horsemen leaving a gateway, a spearman and a man carrying a child before them; arabesque border of blue and white—16 in. diameter. 11*l.* 0*s.* 6*d.* *Marlborough House.*

1990 A deep dish, of early ware, with a male portrait of the period in the centre, and border of flowers and scales —15 in. diameter. 2*l.* 15*s.* *The same.*

1991 A deep dish, with Latona and other figures, inscribed with the subject beneath—10¾ in. diameter. 4*l.* 15*s.* *British Museum.*

1992 A small deep dish, with a shield in centre, inscribed S.P.Q.R., 1535; on purple ground, and white diapered border—8¼ in. diameter. 6*l.* *Marlborough House.*

1993 Another, with shield of arms in centre, and arabesque border in brown, on blue ground—8¾ in. diameter. 5*l.* 10*s.* *The same.*

1994 A plate, white ground, with two shields of arabesques and colours—9 in. diameter. 5*l.* 5*s.* *Chaffers.*

1995 A plate, deep blue, with arabesques in buff; dated 1529 —imperfect—8¼ in. diameter. 3*l.* 5*s.* *British Museum.*

1996 Another, with musical trophies, on blue ground—dated 1555—10¼ in. diameter. 2*l.* 2*s.* *Chaffers.*

1997 A tazza-shaped dish, with figures leading an aged man, in a landscape—10¼ in. diameter. 3*l.* 15*s.* *The same.*

1998 Another, with the death of Achilles; inscribed with the subject beneath—10¼ in. diameter. 6*l.* *O. E. Coope, Esq.*

1999 A deep plate, with two figures, three shields of arms, and a view of a town; inscribed at the back 1534, F. Athanasius, B.M.—9½ in. diameter. 13*l.* 2*s.* 6*d.* *British Museum.*

2000 A plate, white, with two shields of arms and arabesques, after G. da Udine, in colours—9 in. diameter. 4*l.* 2*s.* 6*d.* *Chaffers.*

2001 Another, with Polyphemus and Galatea; a coat of arms above, inscribed I. A., with a dolphin—9 in. diameter. 3*l.* *R. S. White, Esq.*

2002 A plate, white, with two shields of arms and arabesques, in colours. 4*l.* 10*s.* *Marlborough House.*

2003 A tazza-shaped dish, on foot, with Artemesia burning the body of her deceased husband; the subject inscribed at the back—presumed date about 1540—10⅜ in. diameter. 5*l.* 5*s.* *Chaffers.*

2004 An early Italian dish, tazza-shaped, on foot, with Mutius Scævola, the armour and costume of the period of the dish; blue and red ornaments on the back—presumed date about 1530—10 in. diameter. 5*l.* 10*s.* *Marlborough House.*

2005 A plate; Actæon, etc.: on the back a description—presumed date about 1540—10⅝ in. diameter. 3*l.* 10*s.* *T. S. Forman, Esq.*

2006 A dish, tazza shape, on a foot: a female killing a man, two cupids leaving, etc.—presumed date about 1540—10⅛ in. diameter. 10*l.* *British Museum.*

2007 A similar dish; Cadmus and the dragon: on the back the description—presumed date about 1540—9⅝ in. diameter. 3*l.* 10*s.* *O. E. Coope, Esq.*

2008 A plate: Glaucus and Scylla; description on the back, with yellow lines—dated 1545—9⅝ in. diameter. 6*l.* *Marlborough House.*

2009 An early Italian plate, with portrait of a female in the costume of the period, border of a rich coloured escallop pattern; the back has rude ornaments in blue, and a mark—presumed date about 1520—10½ in. diameter. 4*l.* 15*s.* *Marlborough House.*

2010 A dish; Diogenes addressing warriors, etc.: description and date 1548, on back—12¼ in. diameter. 5*l.* 5*s.* *Chaffers.*

2011 A dish; the wooden horse, Troy, etc.: yellow lines and description on the back—presumed date 1545—12⅜ in. diameter. 4*l.* 4*s.* *Willson.*

2012 A similar dish; warriors, boys, etc.: yellow lines and description at the back—presumed date about 1548—11⅝ in. diameter. 6*l.* 10*s.* *Annoot and Gale.*

2013 An early Italian dish: in the centre a portrait of a female, in a hood mantle, with inscription "Sura Fiore." The colours are in a kind of metallic lustre and blue ground, with ornaments of foliage, etc.; metallic lines and a mark at the back—presumed date about 1520—13 in. diameter. 10*l.* 10*s.* *Marlborough House.*

2014 A plate; Pyramus and Thisbe: heraldic bearings at the top, of Hercules and lion within shield; description of the back, with the date of 1531, and "Fra Xanto, A. Ro., T. Urbino, p."—10 in. diameter. 8*l.* 5*s.* *The same.*

2015 A dish, tazza-shaped, on a foot: armed horsemen, a child trodden under foot on the ground, a female coming out of a gate, with a full coat of arms in a wreathed circle at the top; a motto, "Nec spe nec metu," at the bottom—presumed date about 1535—10½ in. diameter. 24*l.* 10*s.* *British Museum.*

2016 A similar dish: death of the children of Niobe; description and date 1545 at the back—10⅝ in. diameter. 5*l.* 15*s.* *Chaffers.*

2017 A similar dish: Dido and Ascanius, etc.: on the back,

date 1526, and "In Castel Durante"—11 in. diameter. 13*l.* *British Museum.*

2018 A plate; the metamorphose of Cycnus into a swan, by Neptune: description on the back—date presumed about 1540—10⅜ in. diameter. 5*l.* 5*s.* *A. Fountaine, Esq.*

2019 A similar dish; Perseus and Andromeda, etc.: description on the back—presumed date about 1545—10⅞ in. diameter. 3*l.* *Annoot and Gale.*

2020 An early Italian dish, in metallic lustre colours; a child coming out of the trunk of a tree, females present; rude scrolls on the back, with date 1533—10½ in. diameter. 3*l.* 5*s.* *W. Stuart, Esq.*

2021 A dish, on a foot; a car and four white horses, Cupid, etc.: on the back some Italian verses as to the power of love, with yellow lines—presumed date about 1540—10⅝ in. diameter. 5*l.* *British Museum.*

2022 An early Italian dish, in metallic lustre; Hercules, Nessus, Dejanira, etc.: on the back rude scroll ornaments with a mark—presumed date about 1520—11½ in. diameter. 22*l.* *The same.*

2023 A dish, cavaliers and females at a table in costume of the time, with music: yellow lines on the back—presumed date about 1545—11⅛ in. diameter. 7*l.* *C. D. E. Fortnum, Esq.*

2024 An early Italian plate, of a very curious character; Actæon and Diana, etc. in a fine Italian landscape: the subject curiously treated, with a prevalence of blue colour—presumed date about 1500—11½ in. diameter. 19*l.* 10*s.* *Marlborough House.*

2025 A dish, on a foot; Apollo and Marsyas; yellow lines at the back—presumed date about 1540—10 in. diameter. 3*l.* 3*s.* *Willson.*

2026 A similar dish, of the crinkled pattern; subject the Laocoön: on the back a description with yellow lines

—presumed date about 1540—10½ in. diameter. 12*l.* *Marlborough House.*

2027 A dish, on a foot; the Holy Family in an interior of the time of the dish; yellow lines on the back—presumed date about 1560—10⅝ in. diameter. 11*l.* 10*s.* *The same.*

2028 A similar plate, in fine colours; the death of Alcyone: a coat of arms surmounted by a cross, with five blue balls or circles; on the back a description, with the date 1535 and "FX"—9⅞ in. diameter. 4*l.* *D. Falcke.*

2029 A similar plate; Æacus and cattle, etc.: on the back a description and yellow lines—presumed date about 1545—10⅝ in. diameter. 6*l.* *J. J. Jemmett, Esq.*

2030 A dish, with a sunk centre, a fortified city and bridge, etc.—date about 1540—10½ in. diameter. 5*l.* 5*s.* *Chaffers.*

2031 A similar dish; a dragon issuing from blood, satyrs, etc.: description on the back—presumed date about 1540—10 in. diameter. 4*l.* 8*s.* *T. S. Forman, Esq.*

2032 An early Italian dish, on a foot, in metallic lustre colours; Time with his scythe, and a female fallen from a horse, of very rude execution, rough ornaments on the back, with date 1539—9¼ in. diameter. 4*l.* 10*s.* *Willson.*

2033 A plate, with a nymph reclining, and diapered border of light colour—10 in. diameter. 25*l.* *A. Fountaine, Esq.*

2034 A similar plate; Arethusa and Alpheus, Cupid, etc.: description at the back—presumed date about 1535—10½ in. diameter. 5*l.* 10*s.* *The same.*

2035 A similar plate; Picus and Circe: description on the back, with date 1535 and mark—10 in. diameter 4*l.* 10*s.* *British Museum.*

2036 A Raffaelle-ware dish: a landscape, village, and a covered carriage of the time with horses, a coat of arms

at the top, yellow lines at the back—presumed date about 1550—15½ in. diameter. 10*l.* 10*s.* *Marlborough House.*

2037 An early Italian dish, light blue and white ornaments: in the centre a coat of arms in colours, dark purple border, with light blue and white arabesques, masks, etc.; on the back purple ornaments on a light blue ground, and mark—presumed date about 1550—14½ in. diameter. 12*l.* 10*s.* *British Museum.*

2038 An early Italian dish; Abraham and Isaac: border of blue and white masks and arabesques, on an orange coloured ground—presumed date about 1530—14⅜ in. diameter. 21*l.* *Marlborough House.*

2039 A Raffaelle-ware dish; Phalaris attacked by his subjects: description and yellow lines at the back—presumed date about 1545—15¾ in. diameter. 9*l.* 5*s.* *The same.*

2040 A Raffaelle-ware dish, with a sunk centre, a bear hunt, figures in the costume of the time; yellow lines on the back—presumed date about 1560—10⅜ in. diameter. 5*l.* 10*s.* *Pearce.*

2041 A Raffaelle-ware dish, on a foot; Andromeda, etc.: description at the back—presumed date about 1540—9½ in. diameter. 3*l.* 3*s.* *Wright.*

2042 A similar dish; Apollo and Argus: rude purple scrolls and description, etc. "fato in pesaro" on the back—presumed date about 1535—10½ in. diameter. 6*l.* 10*s.* *British Museum.*

2043 A similar dish; David and Goliath: on the back a description—presumed date about 1540—9⅝ in. diameter. 4*l.* 10*s.* *Lord Maidstone.*

2044 A dish, on a foot; Tiberius receiving tribute, etc.: description on the back, on the back the mark in purple—date about 1540—10¼ in. diameter. 7*l.* 15*s.* *C. D. E. Fortnum, Esq.*

2045 A similar dish; a Deity in the heavens slaying with arrows an armed host: on the right side a crest, coat

of arms, and motto near the edge—presumed date about 1535—9½ in. diameter. 3*l.* 15*s.* *Willson.*

2046 A dish, with a sunk centre; Vulcan and Venus: description and yellow lines on the back—presumed date about 1535—7⅝ in. diameter. 7*l.* *Marlborough House.*

2047 A dish, on a foot, subject the building of a palace, workmen on scaffolding, etc.—presumed date about 1535—10⅞ in. diameter. 4*l.* 15*s.* *British Museum.*

2048 A dish, with a sunk centre; Hercules killing the dragon: description and yellow lines at the back—presumed date about 1535—7⅝ in. diameter. 4*l.* 10*s.* *O. E. Coope, Esq.*

2049 A similar dish; a full coat of arms and motto "Nec spe nec metu" in the centre, divers figures on the borders, and another coat of arms on the borders on the left side; yellow lines at the back—presumed date about 1530—10½ in. diameter. 40*l.* *British Museum.*

2050 A similar dish, with the same coat of arms and a tablet of musical notes below them, the same motto in another part; a handsome border of figures in the costume of the time with a four-horse car, etc. above; yellow lines on the back—presumed date about 1535—10½ in. diameter. 51*l.* *Roussel, Paris.*

2051 An early Italian dish, with a sunk centre in metallic lustre colours: in the centre a coat of arms of a porcupine on a shield, rude figures and landscape on the border, rude ornaments with the date 1522 and monogram on the back—10 in. diameter. 13*l.* 10*s.* *Marlborough House.*

2052 A similar dish; Cupid, etc. and Actæon metamorphosed—on the back the date 1524 and monogram—10⅝ in. diameter. 15*l.* *The same.*

2053 A dish, on a foot, of a fluted pattern; a hawking party in costume of the time: yellow lines on the back—presumed date about 1560—11 in. diameter. 5*l.* 5*s.* *Pearce.*

2054 A dish: in the centre two large coats of arms and crests, figures on the border; rude yellow and blue lines at the back—presumed date 1550—11½ in. diameter. 10*l.* *British Museum.*

2055 A dish, on a foot; the death of Portia: description, with the date 1541, and monogram on the back—10½ in. diameter. 10*l.* 10*s.* *Marlborough House.*

2056 A dish, river god, and metamorphose of Daphne, etc.—presumed date about 1540—10½ in. diameter. 5*l.* *The same.*

2057 A similar dish, on a foot; a boar hunt—presumed date about 1545—10½ in. diameter. 3*l.* 8*s.* *Willson.*

2058 An Italian ware dish, the colours of which are singular; Polyphemus and Galatea: on the back yellow lines, with the date 1564, and "+ a padon"—10⅝ in. diameter. 6*l.* *British Museum.*

2059 A plate; the metamorphosis of Echo into a rock: description at the back—presumed date about 1535—10¼ in. diameter. 5*l.* 10*s.* *A. Fountaine, Esq.*

2060 An early Italian dish, with a sunk centre; a boy flying a bird: border of purple ground, with drab coloured trophies and inscription—date about 1550—9⅜ in. diameter. 6*l.* *British Museum.*

2061 An early Italian dish; Cupid riding a goose in the centre: border of rich arabesques, masks, trophies, etc., and S. P. Q. R.; on the back rude blue ornaments—presumed date about 1520—8½ in. diameter. 60*l.* *The same.*

2062 An early Italian dish, with a sunk centre; Cupid playing on a pipe in the centre, encircled by a rich border, diapered round; the outer border of orange colour, with richly coloured ornaments of birds and devices—presumed date about 1535—7⅞ in. diameter. 21*l.* *Marlborough House.*

2063 A dish, of a fine character: Mars and Venus in the centre, surrounded by bold arabesques and camei;

yellow lines on the back—presumed date about 1550—19½ in. diameter. 31*l.* *Alex. Barker, Esq.*

2064 A similar dish: boss, in the centre Venus and Cupid, in blue grisaille, rows of arabesques and cameo medallions; on the back a medallion of a horse and its rider, with ornamental borders—presumed date about 1550—16 in. diameter. 15*l.* *Marlborough House.*

2065 A dish: Curtius on horseback, with other figures; a city in the background; yellow lines on the back—date about 1540—12½ in. diameter. 8*l.* *Annoot and Gale.*

2066 An early Italian Plate, blue ground, with yellow scrolls embossed in relief, and oak leaves and acorns: in the centre a small circular medallion of a classical male bust, within a green wreath—presumed date about 1520—9⅝ in. diameter. 22*l.* *British Museum.*

2067 A Raffaelle-ware dish; Neptune in a car in the heavens: yellow lines at the back—presumed date about 1540—12⅞ in. diameter. 3*l.* 5*s.* *Willson.*

2068 An early Italian dish, with a sunk centre: the outer border of a purple colour, with light blue, etc. ornaments; a cupid on the yellow ground in the centre, within a coloured border; the back of a light blue ground, with purple lines and mark—date about 1520—9⅝ in. diameter. 7*l.* 10*s.* *C. D. Vœux, Esq.*

2069 An early Italian Plate, of a species of stone ware, with a border of curiously coloured foliage and spotted ground; in the centre two hearts, etc. pierced with arrows, within a coloured wreath, and the motto "En Piu"—presumed date about 1500—11¼ in. diameter. *A rare and curious specimen.* 5*l.* 10*s.* *Marlborough House.*

2070 An early Italian plate, of the Pesaro fabric: in the centre St. Bartholomew; the border of a rich orange ground, with coloured arabesque ornaments; the back ornamented with the scale pattern, and having I P in

the centre—date about 1520—10⅜ in. diameter. 41*l.* *British Museum.*

PALISSY WARE.

2071 An oval dish, on a foot; Abraham and Isaac, etc.: with a rich border—12½ in. by 10½ in. 20*l.* 10*s.* *John D. Gardner, Esq.*

2072 A circular dish, on a foot: Perseus, Andromeda, etc.—10 in. diameter. 26*l.* *The same.*

2073 A circular dish, perforated with masks, etc.—8½ in. diameter. 7*l.* 10*s.* *S. Addington, Esq.*

2074 An oval dish, on a foot, with a rich border: a king on his throne, with females, etc.—9½ in. by 7½ in. 6*l.* 5*s.* *Marlborough House.*

2075 An oval dish, on a foot, having five hollow pools, with ornamented borders, and figures of cupids in relief—13 in. by 10⅜ in. 26*l.* *The same.*

2076 A Circular Dish, on a foot: a lizard in the centre, and a very rich border—12½ in. diameter. *A very fine specimen.* 162*l.* *Baron Gustave de Rothschild.*

A true specimen of the extremely rare Palissy ware, originally purchased in a broken state at Paris, for twelve francs l and after being admirably restored here, sold to Mr. Bernal for four pounds. These matters are now better understood, and the day has passed when rarities of surpassing interest might be purchased for trifling sums.

2077 An oval dish, on a foot, with a rich border: Pomona in a garden, with buildings—13 in. by 10½ in. 17*l.* *John D. Gardner, Esq.*

2078 A benitier, of a species of ware somewhat similar to Delft, with coloured figures of the dead Christ and the Virgin, in relief, and other ornaments—dated 1620—14½ in. high, 9 in. wide. 5*l.* 15*s.* *Marlborough House.*

FAENZA—*continued.*

2079 A vase, of Raffaelle ware, with handle, and dragon's head spout, intended for pharmacy, with rude ornaments and heads of old men—presumed date 1540—9½ in. high, 9⅝ in. wide. 5*l.* 5*s.* *O. E. Coope, Esq.*

2080 A jar, for pharmacy, with inscription as to its contents, variously coloured ornaments, and heraldic device of geese at the bottom, dated 1580—8 in. high, 4⅝ in. diameter. 2*l.* 8*s.* *The same.*

2081 A salt cellar, of Raffaelle ware, of triangular form, on dolphin's head and feet, painted with rich ornaments of cupids and negroes' heads [inscribed Fra Xanto, etc.]—dated 1532—2⅝ in. high, 6 in. long. 61*l.* *British Museum.*

2082 A large bottle, of Raffaelle ware, intended for pharmacy, having an inscription of its contents, embellished in various colours with the subject of an old man kissing a young female—presumed date about 1540—17½ in. high, 8½ in. diameter. 26*l.* *Marlborough House.*

2083 A similar bottle, of the same ware, having a subject of an old man in rich costume; the pendant to the preceding—18¼ in. high, 2½ in. diameter. 28*l.* *The same.*

2084 A plate, with Cupid supporting a shield bearing the Imperial double eagle, the border purple, with arabesques in white—9½ in. diameter. 8*l.* *The same.*

2085 A TAZZA-SHAPED DISH, deep blue, with ten cupids supporting banners, a vase between them, and arabesques above, of very vivid colours—dated 1520—10 in. diameter. 61*l.* *A. Fountaine, Esq.*

2086 A DEEP PLATE, with Christ rising from the tomb in the centre, arabesque border on deep blue ground of very rich colours—7½ in. diameter. 22*l.* *British Museum.*

2087 A CURIOUS JUG, with spout formed of a lion rampant, holding a shield, inscribed I. H., 1576, the surface covered with trophies in light brown and yellow—8 in. high. 12*l.* 10*s.* *Col. Sibthorp, M.P.*

2088 A BEAUTIFUL TWO-HANDLED VASE, deep blue, with arabesques and trophies in pale brown and white—12½ in. high. 20*l.* 10*s.* *British Museum.*

2089 A PILGRIM-SHAPED BOTTLE, with blue and white flowers and arabesques, and two shields, with lions rampant holding roses—12½ in. high. 6*l.* 10*s.* *Marlborough House.*

2090 A jug, with lip, white, with flower ornaments in blue and yellow—7½ in. high. 19*l.* 10*s.* *Morant.*

2091 AN ELEGANT JUG, with triple lip, and snake handle, white ground, with arabesques in colours—7 in. high. 17*l.* 10*s.* *Annoot and Gale.*

2092 A PILGRIM'S BOTTLE, with handles ornamented with embossed and coloured arabesques, medallions and masks; a device of a flame, with the motto "Ardet Æturnum"—presumed date about 1550—13⅜ in. high, 10 in. wide. 20*l.* *Prof. Maconochie, Edinburgh.*

2093 A PILGRIM'S BOTTLE, with embossed ornaments highly coloured and masks at the side, with subjects of classical deities—presumed date about 1540—14½ in. high, 11½ in. wide. 31*l.* *Annoot and Gale.*

2094 A pair of circular two-handled vases, with covers, ornamented with snakes and masks and various coloured trophies, and a subject of Galatea; they were intended for pharmacy, having an inscription of their contents—presumed date about 1570—8½ in. high, 8¼ in. diameter. 30*l.* *H. T. Hope, Esq.*

2095 } Two vases, with spouts and handles, intended for
2096 } pharmacy, with inscriptions of contents, ornamented with trophies in various colours on blue ground, Galatea on the handles, on yellow ground—dated 1577—8 in. high, 6½ in. diameter. 25*l.* *Alex. Barker, Esq.*

2097 A pilgrim's bottle, with ornaments of various colours, shields of arms at the sides—dated 1573—12¼ in. high. 3*l.* 15*s* *Willson.*

2098 A PILGRIM'S BOTTLE, with covered top, embossed snake

1959

2103

2100

FAENZA AND RAFFAELLE WARE.

handles, with subjects of Perseus and Andromeda, and a shield of arms—presumed date about 1545—14 in. high, 8 in. wide. 31*l.* *Marlborough House.*

2099 A pilgrim's bottle, similar in form and ornaments to the preceding, with Silenus and bacchanal boys, and vintage scenes—presumed date about 1540—14 in. high, 12 in. wide. 55*l.* *S. Addington, Esq.*

2100 A FLAT-SIDED PILGRIM'S BOTTLE, with cover, with snake handle, embellished with arabesque ornaments, camei, and subjects of Hercules and the Centaur, and an equestrian combat—presumed date about 1540—12½ in. high, 11 in. wide. (*See illustration.*) 42*l.* *Baron A. de Rothschild.*

2101 A PAIR OF BEAUTIFUL VASES, with lion's heads and mask handles, and old or-moulu mounts; they are brilliantly painted with subjects of Neptune and Galatea—presumed date about 1540—12½ in. high, 7½ in. diameter. 74*l.* *The same.*

2102 A VASE, OF THE LATER RAFFAELLE WARE, of curious but elegant form: the top much embossed and ornamented, the base decorated with snakes, dolphins' heads, and arabesques, in colours—dated 1630—13½ high, 6½. in. wide. 21*l.* *Alex. Barker, Esq.*

2103 A SPLENDID VASE, with elegant handle, ornamented with a sphynx and masks, painted in bright colours with the brazen serpent, etc.—presumed date about 1550—15 in. high, 5½ in. diameter. 220*l.* *The same.*

2104 A BEAUTIFUL VASE, the handle and lip of elegant design, painted in vivid colours with the subject of a metamorphosis—presumed date about 1535—11½ in. high, 6 in. diameter. 200*l.* *The same.*

2105 A DISH, with Danäe and Perseus embarking in a boat, brilliant colours—16 in. diameter. 52*l.* *British Museum.*

2106 A FINE DISH, with Pan playing on the pipes, two figures kneeling bearing shields, with beautiful border of ara-

besques after G. da Udine—it has been mended—16¼ in. diameter. 62*l.* *British Museum.*

2107 A deep plate, with a trophy and arabesques, in light blue and white, on purple ground—9½ in. diameter. Recatalogued in error.

2108 A plate, with a figure of Fortitude, on orange ground, and flowered border, in scale compartments—8½ in. diameter. 10*l.* 10*s.* *Marlborough House.*

2109 A VERY CURIOUS PLATE: in the centre is Cupid in a chariot, the border, with children on a dolphin's head, scrolls and seaports, the figures raised, in orange colour on blue ground—11 in. diameter. 20*l.* *The same.*

2110 A deep plate, with a mask, arabesques, and cornucopiæ, in rich colours, on metallic lustre ground—11 in. diameter. 20*l.* *Chaffers.*

2111 A VERY CURIOUS DISH, of early ware, probably French, with cupids climbing a tree and riding on griffins, and border of foliage; a large stag, and female medallion and ornaments on the bottom: the design indented and coloured brown and green—15½ in. diameter. 40*l.* *Marlborough House.*

DELFT AND OTHER WARE.

2112 A globular jug, with flowers in blue, and openwork neck —6 in. high. 1*l.* 6*s.* *J. Bowker, Esq.*

2113 A chalice and cover on stem, with two shields of arms, and arabesque borders—12 in. high. 6*l.* *J. S. Forbes, Esq.*

2114 A curious dish, with a female shooting arrows at St. Sebastian; a chalice, and two hearts between them, blue and white—16 in. high. 2*l.* 2*s.* *Marlborough House.*

2115 A green glazed flagon, mounted, with lid and bands of metal gilt—8½ in. Sold with no. 2116.

2116 Another, nearly similar. 6*l.* 15*s.* *Alex. Barker, Esq.*

2117 A GLOBULAR TEAPOT, AND COVER, of black Böttcher

ware, mounted, with engraved rims, and surmounted by a cock of silver. 5*l.* *J. S. Forbes, Esq.*

2118 A CURIOUS FLAT GLOBULAR BOTTLE, of early French ware, with cupids and vines, white, on blue ground, a seated cupid, in relief, seen through the open centre, the neck pierced—12½ in. high. 6*l.* *Durlacher.*

2119 AN EARLY DISH, of an oval form, embossed in relief, with hollow ovals, figure of a recumbent Venus, with naked boys; in front the arms of Westminster, etc., and I. C. E., and date of 1659—oval, 18½ in. by 15¼ in. *A rare specimen.* 6*l.* *British Museum.*

2120 An early English dish, of coarse ware: a whole-length of Charles II. crowned, with sceptre in his hand, under an arch, pillars, etc., dated 1668—13 in. diameter. 3*l.* 3*s.* *The same.*

Amount of Seventeenth Day's Sale, 2396*l.* 15*s.* 6*d.*

EIGHTEENTH DAY'S SALE.

ARMOUR: SWORDS AND DAGGERS.

2121 Two swords, with brass pommels, one with swept hilt, the other with pierced shell guard. 1*l.* 6*s.* *Nathan.*

2122 A long straight sword, with beaded hilt and cup guard; the broad blade is engraved "Gio. Knegt in Solingen." 11*s.* *D. Falcke.*

2123 A long rapier, with cup guard, the blade waved and engraved "Andrie Brabendei in Solingen." 5*s.* *Durlacher.*

2124 Two swords, with convex plate guards, one having a hollow for the thumb. 12*s.* *Pratt.*

2125 Two coutels, with ornamented pommels, the guard of one chased with a medallion, and Andrea Ferrara blade. 9*s.* *The same.*

2126 Two long straight swords, with barred guards, the blade of one engraved "Valentin me fecit." 1*l.* 14*s.* *Wetterhan.*

2127 Two others, one with embossed basket hilt, the other with a shell guard. 1*l.* 15*s.* *D. Falcke.*

2128 A powerful sword, with perforated shell guard; and a plain rapier, with cup guard and Solingen blade. 18*s.* *Pratt.*

2129 A very long narrow pointed rapier, with fluted pommel, the circular shell guard flat and large, and straight cross guard and fluted ebony grip. 6*l.* 6*s.* *W. Lake Price, Esq.*

2130 Another, with fluted pommel, gilt, the round cup guard flat and perforated, and straight cross guard. 1*l.* 15*s.* *Pratt.*

2131 A large sword, with ridged blade and square pommel, and a plain shell guard—1490. 1*l.* *The same.*

2132 Another, cross hilted, with pear-shaped pommel, the broad blade is engraved "No mi salves sin rason—No mi embaines sin honor." 1*l.* 2*s.* *The same.*

2133 A large sword, the hilt of Maltese-cross shape, upon the blade is engraved the Crucifixion and hunting subjects, and a long inscription—1560. 1*l.* 17*s.* *The same.*

2134 A large sword, with very broad blade, the cross guard curved downwards, and ribbed steel pommel; the blade has had an inscription—about 1480 to 1500. 1*l.* 2*s.* *Wetterhan.*

2135 A two-handed sword, with scalloped pommel and twisted hilt; the blade is scrolled near the guard. 2*l.* 10*s.* *Litchfield.*

2136 Another, very fine, with scrolled cross guard, engraved with heads, the pommel hexagonal and embossed; the original velvet grip, and part of the scabbard. 5*l.* 15*s.* *W. Lake Price, Esq.*

2137 Another, with large cross guard hilt, of openwork, and

engraved with heads of animals; the blade has the date 1573, and a later inscription on the pommel. 7*l.* *D. Falcke.*

2138 A large and powerful sword, with straight cross guard, and beaded ring under the wooden grip, covered with the original leather, with cut steel pommel; the broad blade is engraved—1480. 1*l.* 14*s.* *Pratt.*

2139 A long practising sword, with straight cross guard and plain pommel; the blade has the maker's marks upon it—1500. 1*l.* 3*s.* *The same.*

2140 A two-handed sword, with waved blade, engraved scroll cross guard, and octagonal pommel; on the blade is engraved "Stantlep"—about 1560. 7*l.* 7*s.* *W. Lake Price, Esq.*

2141 Another, with plain cross guard and pommels—about 1560. 2*l.* 2*s.* *Durlacher.*

2142 Another, with straight blade and cross guard, and chased pommel, with the original leather to the grip, steel straps and nails—1490. 2*l.* *Pratt.*

2143 A Spanish rapier, the cup and guard perforated, and steel pommels; and a dagger, with double curved hilt and fluted shell. 3*l.* 15*s.* *Lord Londesborough.*

2144 A fine Spanish rapier, with pierced cup, chased with birds, and swept hilt; the pommel is chased with birds. 4*l.* 4*s.* *D. Falcke.*

2145 A powerful long sword, with swept hilt and steel pommel. 1*l.* *Pratt.*

2146 A fine long rapier, with swept hilt and pommel, on the blade is engraved, in an oval, "Castione;" and a dagger, with pierced shell, and the figure of an animal. 5*l.* 15*s.* *Chaffers.*

2147 A long sword, with swept hilt and fluted pommel; and a dagger, with cross guard hilt, and ring for the thumb. 2*l.* 12*s.* 6*d.* *C. De Vœux, Esq.*

2148 Another, with an engraved shell hilt, twisted and orna-

mented, with inscription, and armoury marks on the blade. 1*l.* 12*s.* *S. Zimmerman.*

2149 A powerful thrusting sword, with spear-shaped point, curved and engraved cross guard, and fluted pommel. 3*l.* 5*s.* *Pratt.*

2150 A long sword, with swept basket hilt, engraved in six divisions, and pierced steel pommel; the blade is inscribed. 2*l.* 15*s.* *Durlacher.*

2151 A long rapier, with five-barred swept hilt, and shell guard and large oval pommel, on the blade are the letters I.H.S. repeated; and a dagger, with curved cross guard and thumb ring. 1*l.* 9*s.* *Litchfield*

2152 Another, with pierced cup, with swept hilt and cross guard, and embossed pommel, the blade inscribed; and a dagger, with pierced shell guard chased with scrolls. 8*l.* 5*s.* *S. Zimmerman.*

2153 Another, the cup pierced and chased in eight compartments, chased swept hilt and pommel, the blade is inscribed; and a dagger with cross guard hilt and thumb ring. 3*l.* 15*s.* *Pratt.*

2154 Another, with five-barred swept hilt, pierced shell, embossed with lions' heads, the pommel cut in zig-zag. 6*l.* 10*s.* *S. Zimmerman.*

2155 Another, very long, the cup pierced and chased with birds, and with a hook for the girdle, carved cross guard and fluted pommel. 5*l.* *Chaffers.*

2156 Another, with six-barred swept hilt, and shell embossed with masks. 2*l.* *D. Falcke.*

2157 A sword, with swept hilt straight cross guard and flattened pommel, embossed with silver and partly gilt. 11*l.* 10*s.* *Nathan.*

DAGGERS.

2158 A dagger, with bronze handle formed as a terminal figure of a boy. 6*s.* *F. O. Beggi, M.D.*

2159 One, with broad blade, the cross guard chased with masks, the metal openwork sheath chased with the subject of the death of Virginia; it has places for a knife and fork. 12*l.* *Marlborough House.*

2160 Another, the blade partly gilt, the handle of ivory, carved with Venus and Cupid. 4*l.* 5*s.* *Lord Londesborough.*

2161 Another, the hilt and steel mountings to the sheath chased with arabesques and gilt. 31*l.* *The same.*

2162 Another, with the death of Virginia engraved in the sheath, which contains a knife and fork—date 1563. 8*l.* *Marlborough House.*

2163 One, with engraved ivory handle and silver-mounted sheath. 3*l.* 10*s.* *Pratt.*

2164 A curious hunting knife, with a smaller in the sheath; and a dagger, with engraved blade. 1*l.* *Chaffers.*

2165 A dagger, with pierced blade; and a knife, with carved handle. 3*l.* *The same.*

2166 A dagger, with curious engraved blade, and ivory handle carved with a female figure. 16*s.* *Pratt.*

2167 Two rapier daggers, one of them with a pierced blade. 2*l.* 10*s.* *Nathan.*

2168 Another, the steel hilt chased with a coat of arms and trophies, the blade pierced. 5*l.* 5*s.* *Myers.*

2169 A dagger, with steel chased hilt, the four-edged blade pierced. 9*l.* 5*s.* *Marlborough House.*

2170 Two, with four-edged blades. 3*l.* 5*s.* *Marquis of Breadalbane.*

HALBERDS AND GLAIVES.

2171 A halberd, with very long blade, pierced and engraved, with a circle of six steel heads at the socket. 3*l.* 5*s.* *D. Falcke.*

2172 Two glaives, the blades pierced and engraved with coats

of arms, one inscribed with the date 1578. 8*l.* 10*s.* *Tower Armoury.*

2173 A glaive, with three hooks at the back of the blade, which has been engraved; and a pole-axe. 2*l.* 2*s.* *Pratt.*

2174 A halberd, with pierced blade engraved all over, with spike ends; and a powerful partisan, engraved and inlaid with gold. 8*l.* 10*s.* *Redfern.*

2175 A pair of halberds, with long pike ends, engraved with the arms of Saxony and the date 1604. 7*l.* 17*s.* 6*d.* *Marquis of Breadalbane.*

2176 Two halberds, with pierced blades ornamented with brass chasings of Judith and other subjects; they have had circlets of heads, the staff of one is curiously ornamented. 11*l.* *The same.*

2177 A bill, with "W. Hood" stamped on the blade; and a glaive, engraved with armorial bearings, and inscribed "Margarita Duchessa d'Austria." 4*l.* 5*s.* *The same.*

2178 A partisan; and a bill, with engraved blade. 6*l.* 10*s.* *The same.*

2179 A halberd, with double blade; and one, with pierced and chased blade. 3*l.* 10*s.* *D. Falcke.*

2180 A large glaive, engraved with figures, and a coat of arms, and inscribed "Comunitas Rumani;" and a large halberd, engraved with arms. 4*l.* 7*s.* *The same.*

2181 A bridle cutter: this curious specimen has a perforated blade, and engraved with knights on horseback, and the date 1582. 5*l.* 5*s.* *Lord Londesborough.*

2182 A linstock, the steel part chased and terminating in a snake. 1*l.* 13*s.* *Durlacher.*

2183 Another, with spear at the end, ornamented with masks; and a matchlock rest. 2*l.* 10*s.* *The same.*

2184 A matchlock rest, the steel part pierced and chased, the stock inlaid with mother-o'-pearl and ivory. 14*l.* 10*s.* *Marlborough House.*

2185 A small halberd, with chased blade, with a coat of arms

supported by two eagles; and on the other side, "F. III." 10*s.* 6*d.* *Durlacher.*

2186 A staff, containing a three-bladed spear, to be thrown out with a jerk. 1*l.* *Lord Londesborough.*

2187 Two battle-axes. 4*l.* 15*s.* *R. Burchett, Esq.*

2188 A plain battle-axe; and a horseman's hammer, with engraved head. 5*l.* 12*s.* 6*d.* *D. Falcke.*

2189 A horseman's hammer, with spikes, the blade inlaid with gold; and one other. 5*l.* 15*s.* *Pratt.*

HORSE TRAPPINGS AND EQUIPMENTS.

2190 A pair of steel stirrups, with barred toes; and a curious spike spur. 5*l.* 15*s.* *Lord Londesborough.*

2191 A pair of gilt stirrups, the sides boldly chased with figures in Italian taste. 10*l.* *Marlborough House.*

2192 A pair of brass stirrups, chased with mythological figures and lions' masks. 3*l.* 5*s.* *Davis.*

2193 A pair of steel shoe stirrups, of openwork, ornamented with fleur-de-lys. 2*l.* 2*s.* *D. Falcke.*

2194 A pair of curious iron stirrups, of openwork, which have been gilt. 3*l.* 5*s.* *Lord Londesborough.*

2195 An iron stirrup, covered with small silver studs; and a spur, with very long spikes. 4*l.* 14*s.* 6*d.* *The same.*

2196 Two spurs, nearly similar, with very large rowels working between scrolls, the bands of open work, and engraved. 4*l.* 4*s.* *Durlacher.*

2197 A pair of spurs, with open rowels, embossed with silver. 3*l.* 5*s.* *Lord Londesborough.*

2198 Two spurs of different patterns, embossed with flowers in silver. 4*l.* 16*s.* *Marquis of Breadalbane.*

2199 A pair of spurs, with blunt rowels, embossed with masks, etc., in silver. 2*l.* 2*s.* *Willson.*

2200 Another pair, with small rowels, the shafts of openwork, partly gilt. 3*l.* 13*s.* 6*d.* *James James, Esq.*

2201 Another pair, partly gilt; and a single one, enamelled in colours—broken. 5*l.* 15*s.* *The same.*

2202 Another pair, embossed with figures in silver, partly gilt. 3*l.* 5*s.* *Lord Londesborough.*

2203 Another pair, with very large spiked rowels, and the original steel chains. 5*l.* 12*s.* 6*d.* *Durlacher.*

2204 Another pair, embossed with figures and masks in silver, with openwork rowels. 6*l.* 6*s.* *Lord Londesborough.*

2205 A plain steel pair, with large star-shaped rowels. 1*l.* 4*s.* *D. Falcke.*

2206 A large spur, with spiked rowel; and one other. 1*l.* 1*s.* *John D. Gardner, Esq.*

2207 A pair of small spurs, embossed with silver; and two others; one with inscription. 2*l.* 15*s.* *James James, Esq.*

2208 A pair, engraved all over with foliage, and partly gilt. 6*l.* 10*s.* *Lord Londesborough.*

2209 A pair, of steel openwork, with spike rowels. 5*l.* 15*s.* *The same.*

2210 A very large bit, chased with animals in openwork, and surmounted by crowns. 4*l.* 15*s.* *The same.*

2211 Another, of curious form, with openwork sides. 4*l.* 14*s.* 6*d.* *Marlborough House.*

2212 A large and fine chanfron, fluted. 6*l.* 7*s.* 6*d.* *Marquis of Breadalbane.*

2213 A piece, for a horse's nose, openwork steel, with lions and spread eagles. 2*l.* 15*s.* *Durlacher.*

GUNS AND PISTOLS.

2214 A wheel-lock rifle: the stock with case for charges, is inlaid with steel, with animals, and in the front two portraits and other subjects; the lock is embossed and chased in high relief. 4*l.* *D. Falcke.*

2215 A wheel-lock pea rifle, inlaid with animals in mother-o'-pearl and ivory, with the case for charges; the barrel and lock are of blue steel, engraved and gilt—about 1570. 14*l.* 10*s.* *Marlborough House.*

2216 A wheel-lock rifle, the stock inlaid with scrolls in steel,

and with case for charges; the lock is engraved with the figure of a female: on the barrel is "Hans Ruhr Coburgk, 1648." 2*l.* 15*s.* 6*d.* *Wetterhan.*

2217 Another, shorter, the stock inlaid with ivory, with sportsmen and animals, and with case for charges, and a German inscription and date 1585; on the butt is an animal carved in ivory; the lock engraved with hunting subjects. 6*l.* 6*s.* *Colnaghi.*

2218 Another, the stock carved and mounted with engraved metal, has the case for charges; the locks chased with combats, and has the name Christophe Jos. Frey, in Minchen—about 1690. 8*l.* 5*s.* *Marlborough House.*

2219 A beautiful French fowling piece, for the left hand: the barrel of blued steel, gilt ornamented; the lock and steel mountings are chased and partly gilt; on the stock, near the breach, are a ducal coronet and shield of arms—temp. Louis XVI. 30*l.* *The same.*

2220 A pair of wheel-lock pistols, 2 ft. 3 in. long, the butts and stocks are ornamentally carved, the locks embossed with silver ornaments and partly gilt, the barrels are partly gilt and embossed with silver — about 1600. 2*l.* 13*s.* *Col. Lawrence.*

2221 A wheel-lock pistol, with stop, 2 ft. 6 in. long, the stock inlaid with mother-o'-pearl and ivory, the barrel partly fluted. 7*l.* 5*s.* *Marquis of Breadalbane.*

2222 A pair of wheel-lock pistols, of powerful make, the barrels fluted, the stocks inlaid with ivory, and engraved with the arms of Saxony, with pear-shaped butts—the date on the barrels is 1610. 4*l.* *Col. Lawrence.*

2223 Another pair, with globose butts, with chasings of St. George and the Dragon differently treated, the stocks have engraved silver mountings, and are carved; the barrel of one is fluted, and bears the date 1588. 6*l.* 8*s.* 6*d.* *D. Falcke.*

2224 Another pair, inlaid with ivory, with catches to fasten to

the girdle—the barrels have the date 1577. 5*l.* 17*s.* 6*d.* *Litchfield.*

2225 A long wheel-lock pistol, the barrel partly engraved, and with the date 1567; the stock inlaid with ivory. 2*l.* 10*s.* *Pratt.*

2226 Another, the stock inlaid with ivory, carved in relief with a male figure in rich costume, the butt has a carved ivory head, the barrel is engraved, and the lock of blued steel; the pistol has a catch for the girdle—1554. 8*l.* *Morant.*

POWDER FLASKS.

2227 A small brass powder flask, of curious pattern, enamelled in colours. 13*s.* *Litchfield.*

2228 Another, small circle, chased with a bust of Lucretia, and a combat. 1*l.* 7*s.* *Myers.*

2229 Another, circular, with a chasing in silver of Fame seated, in a scroll ornament. 1*l.* 7*s.* *Marlborough House.*

2230 Another, circular, ornamented in colours. 4*l.* 10*s.* *The same.*

2231 One, of tortoiseshell, silver mounted; and one, with a chasing of a Lapitha and Centaur. 5*l.* 5*s.* *The same.*

2232 One, circular, of ivory, carved with a group of animals. 8*l.* 10*s.* *The same.*

2233 One, of wood inlaid with ivory, and engraved with a musketeer; the mounting engraved. 4*l.* *The same.*

2234 A metal cartouch box, with a beautiful chasing of the Judgment of Paris, curiously treated, and engraved with scrollwork—gilt. 15*l.* *The same.*

2235 An ornamental powder flask, of ivory, carved with animals and birds. 3*l.* 10*s.* *Morant.*

2236 One, of ivory, beautifully carved with foliage, and with subjects in medallions. 4*l.* 6*s.* *Myers.*

2237 Another, of metal, to attach to the belt, chased with ara-

besque ornaments and gilt. 4*l.* 10*s.* *Marlborough House.*

2238 Another, very elaborately chased with hunting subjects, and engraved and gilt, with case for balls, and catch for the girdle. 15*l.* 10*s.* *The same.*

2239 One, of wood inlaid with ivory: the steel work engraved. 3*l.* *P. B. Purnell, Esq.*

2240 A German wand, inlaid with engraved ivory, and surmounted by a figure carved in ivory. 3*l.* 15*s.* *Annoot and Gale.*

2241 Another, flat, inlaid with ivory, and engraved with birds and animals. 1*l.* 13*s.* *Pratt.*

2242 Another, engraved with figures, and inscribed Fraw Magdalena Hildebrandin, 1626. 1*l.* 11*s.* 6*d.* *Annoot and Gale.*

2243 Another, square, engraved with figures and animals. 1*l.* 11*s.* 6*d.* *Chaffers.*

GAUNTLETS.

2244 A pair of gauntlets, the wrists and fingers engraved and partly gilt—imperfect. 3*l.* *W. Meyrick, Esq.*

2245 Another pair, chased and partly gilt, the fingers divided into two parts only, with a fluted ridge across the knuckles. 10*l.* 10*s.* *Lord Londesborough.*

2246 A SUPERB PAIR OF SMALLER GAUNTLETS, very richly engraved and gilt, the wrists embroidered with figures of fine work. 53*l.* 11*s.* *The same.*

These beautiful gauntlets are of the finest Italian work, and formed part of the armour of Philip IV. of Spain, as did also no. 2420.

2247 A PAIR OF GAUNTLETS, FOR A YOUTH, chased with figures in armour, and trophies, and partly gilt, the fingers of the left hand of chain. 20*l.* *The same.*

2248 A PAIR OF SMALL GAUNTLETS; CHASED ALL OVER with guns and other weapons, and partly gilt,

the bottom of the wrists are encircled with studs, and with the original lining embroidered with silver. 50*l.* *Lord Londesborough.*

2249 A fine single right gauntlet, of plain steel fluted, the plates of the fingers and hand with serrated edges. 4*l.* 4*s.* *Woodgate.*

2250 A gorget, beautifully embossed with trophies and birds in silver. 7*l.* 15*s.* *J. Swaby, Esq.*

2251 An elbow piece, chased and gilt; and four other pieces. 1*l.* 1*s.* *Pratt.*

2252 A breastplate of scale armour; and a piece of chain mail. 4*l.* 16*s.* *John D. Gardner, Esq.*

2253 A coat, of chain mail, with small plates attached. 8*l.* 10*s.* *Tower Armoury.*

STAINED GLASS.

2254 A small panel, with Esther and Ahasuerus in Indian ink —10¾ in. by 7½ in. 15*l.* *Litchfield.*

2255 An upright window, formed of three escutcheons of arms, and figures of a king and Death—dated from 1576 to 1594—5ft. 6 in. high by 1 ft. wide. 37*l.* *Baron James de Rothschild.*

2256 The companion window, composed of emblazoned arms —dated from 1533 to 1574—5 ft. 6 in. by 1 ft. 33*l.* *Baron A. de Rothschild.*

2257 A panel, with two subjects of figures, and a procession in the centre—dated 1600—oblong, 3 ft. 3 in. by 1 ft. 1½ in. 35*l.* *The same.*

2258 A panel, composed of the royal arms of Spain, richly emblazoned—oblong, 36 in. by 22½ in. 26*l.* *The same.*

2259 A standard bearer of Nuremberg—dated 1538—10½ in. by 6 in. 8*l.* 5*s.* *Marlborough House.*

2260 Two German cavaliers—1594—13½ in. by 9½ in. 4*l.* 15*s.* *The same.*

2261 THE ADORATION OF THE MAGI, in three compartments —each 43 in. by 24 in. Sold with nos. 2262, 2263, and 2264.

2262 CHRIST'S CHARGE TO ST. PETER—58½ in. by 24 in.

2263 ST. PETER PREACHING—58½ in. by 24 in.

2264 THE CRUCIFIXION OF ST. PETER—58½ in. by 24 in. 50*l.* *Marlborough House.*

2265 A WINDOW, IN TWO COMPARTMENTS, with the Duke and Duchess D'Archout, kneeling in prayer, in a church: the Duke is in the robes and collar of the Golden Fleece; two dogs at their feet, Gothic canopies above, and their shields of arms beneath—93 in. by 39 in. 97*l.* *The same.*

From the Cathedral of Archout, vide *Histoire de la Maison de Croye.* 4to.

2266 A pair of narrow windows, each with five coats of arms of the house of Croye—93 in. by 13 in. each. 26*l.* *John Swaby, Esq.*

2267 A panel, with a knight and lady, interior; and a landscape with a horseman, in scroll border—dated 1562—23 in. by 18½ in. 8*l.* 10*s.* *P. B. Purnell, Esq.*

2268 Another, with numerous German shields of arms and inscriptions, in a circle—23 in. by 19¼ in. 20*l.* *Baron S. de Rothschild.*

2269 Another, with a man on a camel, and German arms round—1572—23 in. by 19¼ in. 14*l.* *Marlborough House.*

2270 Another, with a knight in armour, and small subjects in medallions round. Signed H. B., Basle, 1579—23 in. by 19¼ in. 32*l.* *The same.*

2271 Another, with shields of arms, with figures and scroll border. Signed Nuremberg, 1618—23 in. by 18½ in. 10*l.* *Marlborough House.*

2272 A pair of panels, with shields surmounted by coronets, on diapered ground—24½ in. by 19½ in. 8*l.* *Watson.*

2273 One, with saints, and a shield of arms—23 in. by 18½ in. 3*l.* 15*s.* *Haines.*

2274 One, with cavaliers feasting—23 in. by 18½ in. 7*l.* 5*s.* *P. B. Purnell, Esq.*

2275 One, with cavaliers and ladies—23 in. by 18½ in. 2*l.* 15*s.* *Haines.*

Amount of Eighteenth Day's Sale, 1173*l.*

NINETEENTH DAY'S SALE.

ARMOUR: SWORDS AND DAGGERS.

2276 A long sword, with cross guard and double ring, twisted, the blade engraved. 1*l.* 14*s.* *R. Burchett, Esq.*

2277 A pair of rapiers, nearly similar, with cup hilts, fluted and pierced, with cross guards; the blades are engraved with initials. 11*l.* 10*s.* *Marlborough House.*

2278 Two rapiers, with cup hilts, pierced and chased, cross guards; one of the blades is triangular. 15*l.* 10*s.* *The same.*

2279 A very long rapier, with knotted hilt and cross guard, ornamented pommel; the blade is engraved with a castle, in an oval, and inscribed "Frederic." 2*l.* 15*s.* *C. De Vœux, Esq.*

2280 A small fighting sword, with cross guard, and pierced and beaded shell, the pommel of ivory, is crutch shaped, and carved with a female figure, in ancient costume, and with cherubim at the sides—1545. 2*l.* 2*s.* *Pratt.*

2281 Another, left handed, with cross guard and fluted shell, pierced chequered pommel; on the blade is engraved, Caspar Mair Hofer. 14*s.* *Sir Robert Peel.*

2282 A small sword, of sabre shape, with pierced cross guard, the pommel and grip of perforated steel; the blade is

engraved with the figure of a musketeer. 1*l.* 3*s.* *Pratt.*

2283 A long rapier, the cup hilt chased with trophies and flowers, straight cross guard, and chased pommel and triangular blade. 4*l.* 5*s.* *Sir Robert Peel.*

2284 Another, the cup hilt pierced and chased with scrolls, with cross guard and swept hilt, the pommel pierced and chased. 3*l.* 5*s.* *The same.*

2285 Another, with deep cut hilt, cut in interlacing rings, and plain pommel. 3*l.* *Marquis of Breadalbane.*

2286 Another, with pierced cup hilt, in eight compartments, with flowers. 3*l.* 5*s.* *Woodgate.*

2287 Two others, with triangular blades and pierced cup hilts, and chased and plain pommels. 8*l.* 15*s.* *The same.*

2288 Another, with pierced cup, with birds and scrolls, and turned edge, and chased pommel; the blade inscribed. 6*l.* 2*s.* 6*d.* *The same.*

2289 Another, the cup hilt and pommel chased with heads and flowers, and inscribed blade. 5*l.* 15*s.* 6*d.* *Marquis of Breadalbane.*

2290 Two, with pierced cup hilts, one pommel fluted, the other chased. 7*l.* 10*s.* *Nathan.*

2291 Another, the cup hilt pierced and chased with birds, and fluted pommel; the blade is inscribed I. H. N. Solingen. 3*l.* 15*s.* *The same.*

2292 Another, the cup hilt chased with scrolls and birds, and four medallions, with figures and chased pommel. 5*l.* 15*s.* *Pratt.*

2293 Another, with cup hilt, fluted and engraved with flowers, and fluted pommel. 4*l.* 14*s.* 6*d.* *W. Lake Price, Esq.*

2294 A long powerful sword, with pierced cup, chased with flowers, straight cross guard and chased pommel. 7*l.* *Durlacher.*

2295 Two long rapiers, with barred swept hilts and cross guards. 3*l.* 15*s.* *Sir Robert Peel.*

2296 Another, with fluted pommel, the hilt chased with tro-

phies, and shell guard embossed with heads. 2*l.* 8*s.* *Marquis of Breadalbane.*

2297 A powerful fighting sword, with twisted pommel; and another, with carved hilt and thumb ring. 3*l.* 3*s.* *R. Burchett, Esq.*

2298 A long rapier, with triangular blade, and five barred hilt; and one shorter, with engraved pommel and cross guard, and inscribed blade. 2*l.* 12*s.* 6*d.* *Marquis of Breadalbane.*

2299 Another, with swept hilt and perforated shell; on the blade is engraved the figures of Justitia and Fortuna, and Latin mottoes. 2*l.* 1*s.* *Pratt.*

2300 A small fighting sword, with Andrea Ferrara blade and open basket hilt. 2*l.* 6*s.* *The same.*

2301 A rapier, with basket hilt pierced shell, embossed with heads, and chased pommel; on the blade is the date 1591. 1*l.* 18*s.* *Marquis of Breadalbane.*

2302 A powerful sword, with broad blade, two-barred swept hilt, and fluted pommel; and another, with six-barred hilt. 3*l.* 18*s.* *Tower Armoury.*

2303 Another, with fluted pommel, and fluted shell hilt and cross guard; the blade is inscribed. 1*l.* 8*s.* *The same.*

2304 A long rapier, with swept hilt and pommel chased with shell ornament. 4*l.* 10*s.* *Pratt.*

2305 A large fighting sword, with broad blade tapering to a point, the grip covered with old velvet and cording, with heavy pommel; the blade is engraved with trophies, etc. 6*l.* 6*s.* *Lord Londesborough.*

2306 An early sword, with circular steel pommel, and cross guard turning down. *This sword was dug up in France.* 4*l.* 10*s.* *Sir H. H. Campbell.*

2307 A sword, with broad blade, in the original leather sheath, with steel mountings and steel cross guard and grip, which have been ornamented with silver—of curious form. 3*l.* *John D. Gardner, Esq.*

2308 A small fighting sword, the pommel and ends of the

guard, of open melon shape, have been inlaid with silver. 2*l.* *Pratt.*

2309 A curious sabre, or executioner's sword, with very broad blade, the cross guard with reptiles' heads, the steel grip is notched for the fingers, and elaborately engraved and partly gilt; the blade has an inscription, and is partly gilt. 15*l.* 10*s.* *Lord Londesborough.*

2310 A curious early sword, in the original scabbard, with steel mounts, and broad blade engraved with flowers; the boxwood handle is carved with animals, and has an inscription. 12*l.* 5*s.* *The same.*

2311 A Spanish rapier, with pierced cup, chased with figures, and chased pommel, the blade is four-edged; and a dagger, with pierced and chased grip and shell guard; the blade is serrated, and has a hollow for the thumb. 26*l.* *The same.*

2312 A dress sword, with flat shell guard pommel, and hilt of russet steel embossed with figures in silver; the triangular blade is inscribed "Thomas Avala." 1*l.* 1*s.* *Myers.*

2313 Another, with pierced blade, the brass hilt and shell pierced and chased with flowers; the blade is engraved "Clemens Routzon." 12*s.* *Woodgate.*

DAGGERS.

2314 A rapier dagger, the cross, pommel, and mountings of the sheath embossed with silver; and one, with chased pommel and guard. 2*l.* 10*s.* *Nathan.*

2315 A dagger, with powerful four-edged blade, and steel pommel and guard. 2*l.* 18*s.* *Pratt.*

2316 One, with waved blade; and one, with shell and cross guard. 1*l.* 18*s.* *John D. Gardner, Esq.*

2317 One, with carved handle; and one, with four-edged blade, pierced. 4*l.* *Marquis of Breadalbane.*

2318 Two, with pierced blades, one with carved ivory handle. 3*l.* 3*s.* *Marquis of Breadalbane.*

2319 One, with four-edged blade, the cross guard, thumb ring, and metal sheath, inlaid with figures and arabesques in silver and gold. 14*l.* *W. Lake Price, Esq.*

2320 One, the blade engraved with animals, birds, and foliage. 1*l.* 15*s.* 6*d.* *Pratt.*

2321 Two, with chased metal hilts. 9*l.* *Marlborough House.*

2322 One, with pierced blade and ivory handle; and one, with tortoiseshell and mother-o'-pearl handle, and engraved blade. 3*l.* 3*s.* *Pratt.*

2323 A very curious short sword, with four revolving pistol barrels, with two flint locks, in a sheath. 3*l.* 15*s.* *Woodgate.*

2324 A CURIOUS DAGGER, forming a pair of compasses, with scales on the blade, and inscribed "Stein—Zool—Blei—Eisen," the handle inlaid with gold. 5*l.* *Lord Londesborough.*

MACES AND BATTLE-AXES.

2325 A mace, the head formed of seven upright projecting plates, the shaft of chased steel. 4*l.* 15*s.* *Marquis of Breadalbane.*

2326 Another, with spear shaped head, studded with silver, the long steel shaft inlaid with silver, in scrolls. 4*l.* 6*s.* *Tower Armoury.*

2327 Another, with plain steel shaft, the head formed of eight circular projecting plates, pierced. 7*l.* 10*s.* *O. E. Coope, Esq.*

2328 Another, with ribbed steel shaft, the head eight upright projecting plates, plain. 4*l.* 10*s.* *Sir Robert Peel.*

2329 Another, part of the steel shaft spirally fluted, the head eight semicircular plates, pierced. 7*l.* 10*s.* *Marquis of Breadalbane.*

2330 Another, with cut steel shaft, the head eight ornamented plates, with spikes. 7*l.* *Marquis of Breadalbane.*

2331 Another, of russet steel, the head seven triangular plates, pierced, with small rings attached. 7*l.* 5*s.* *The same.*

2332 Another, with short steel shaft, and seven angular plates to the head, engraved with foliage. 8*l.* 15*s.* *The same.*

2333 A horseman's hammer, with openwork nob, and long spike engraved with arms, the shaft of wood. 2*l.* 15*s.* *John D. Gardner, Esq.*

2334 A battle-axe, with steel shaft, engraved with a harp, and containing a small knife and saw; the blade is engraved with an eagle and a pelican, and has a catch for the girdle, and a spike at the back. 6*l.* 12*s.* 6*d.* *Durlacher.*

2335 Another, with twisted steel shaft, and pierced blade. 6*l.* 10*s.* *Tower Armoury.*

GUNS AND PISTOLS.

2336 A wheel-lock gun, 5 ft. 4 in. long, the stock with case for charges inlaid with ivory, engraved with subjects, and on the butt are engraved figures; the barrel engraved with figures, and inlaid with silver and gold—the lock is engraved; about 1580. 20*l.* 10*s.* *The same.*

2337 Another, the barrel and lock chased with masks and flowers, and ornamented with silver and gold; the stock inlaid with ivory, engraved with figures in the costume of the time, hunting; in the butt is a silver medal, with a bishop, and inscribed "Sanctus Rudbertus Epis. Salisb. 1623." 37*l.* *Lord Londesborough.*

2338 A matchlock rifle, the stock inlaid with figures in the costume of the time, and animals, in ivory. 7*l.* *John D. Gardner, Esq.*

2339 A wheel-lock pea rifle, with case for charges; the butt is singularly curved, the barrel and lock are engraved, the stock is inlaid with ivory and pearl in figures; on

the butt are engraved some armorial bearings. 14*l.* 10*s.* *Marlborough House.*

2340 Another, with case for charges, the stock inlaid with mother-o'-pearl and ivory; the barrel and lock are of blue steel, engraved and gilt. 13*l.* 10*s.* *The same.*

2341 A double-barrel wheel-lock pistol, with globose butt inlaid with ivory, engraved with animals; on the butt is an equestrian figure — about 1554. 6*l.* *Tower Armoury.*

2342 A wheel-lock pistol, with globose butt inlaid with flowers in ivory—about 1550. 4*l.* 16*s.* *P. B. Purnell, Esq.*

2343 A single-barrel pistol, with double wheel-lock, the stock and butt inlaid with figures in costume in ivory, the lock partly engraved—about 1560. 5*l.* 12*s.* 6*d.* *Tower Armoury.*

2344 A wheel-lock pistol, inlaid with ivory, engraved with figures, the lock is partly engraved — about 1554. 4*l.* *R. Burchett, Esq.*

2345 Another, with a catch for the girdle, inlaid with animals in ivory, the lock engraved—about 1570. 3*l.* 14*s.* *Woodgate.*

2346 Another with globose butt, inlaid with ivory—about 1550. 3*l.* 14*s.* *Litchfield.*

2347 A double-barrel wheel-lock pistol, the stock of steel, the lock engraved. 7*l.* 15*s.* *Tower Armoury.*

2348 A wheel-lock pistol, with a catch for the girdle, inlaid with figures and animals in ivory—about 1554. 5*l.* 15*s.* *P. B. Purnell, Esq.*

POWDER FLASKS AND CARTOUCHE BOXES.

2349 One, of ebony, with the arms of Saxony engraved on ivory, the steel work engraved. 7*l.* *John D. Gardner, Esq.*

2350 One, of ivory, mounted with metal, and elaborately carved with animals and dogs. 5*l.* *Tower Armoury.*

2351 A metal bullet box, chased with hunting subjects. 3*l.* 18*s.* *The same.*

2352 A powder flask, circular, of boxwood, boldly carved with figures hunting a lion; a rose on the other side. 12*l.* 10*s.* *Marlborough House.*

2353 One, circular, of wood, inlaid with ivory, and mounted with metal, chased with masks. 7*l.* 15*s.* *Tower Armoury.*

2354 ANOTHER, VERY FINE, of ivory, beautifully carved in high relief, with figures hunting wild animals. 15*l.* *Marlborough House.*

2355 A cartouch box, of steel, with chasings of equestrian figures. 1*l.* 16*s.* *Annoot and Gale.*

2356 Another, of wood and engraved ivory, steel mounted. 3*l.* 5*s.* *Marlborough House.*

2357 A powder flask, of wood, inlaid with ivory; and one, of metal, with gun pick attached. 2*l.* 12*s.* *Pratt.*

2358 A curious one, of leather, embossed with figures dancing, and catch for the girdle. 9*l.* 5*s.* *Marlborough House.*

2359 One, of wood, inlaid with engraved ivory, and mounted with metal gilt. 2*l.* 18*s.* *Tower Armoury.*

2360 A STEEL CARTOUCH BOX, chased with the letter H on a shield supported by lions, and the date 1580; the sun and moon on the lid. 2*l.* 18*s.* *Wetterhan.*

2361 ANOTHER, chased with equestrian figures and lions' masks. 5*l.* 5*s.* *Tower Armoury.*

HALBERDS AND PARTISANS.

2362 A halberd, the blade of fleur-de-lys shape, engraved with a coat of arms on each side, and F. L. C. U. M., and with figures and arabesques. 4*l.* 15*s.* *Marquis of Breadalbane.*

2363 A tall partisan, engraved on each side with equestrian figures and trophies, and Latin and German inscriptions. 3*l.* 10*s.* *The same.*

2364 A spetum, or ranseur, its blade engraved with scrolls and arms. 3*l.* 15*s.* *Redfern.*

2365 A partisan, with the arms of Saxony on one side, and on the other, F. A. 2*l.* 10*s.* *Morant.*

2366 A halberd, engraved with legendary subjects. 2*l.* 11*s.* *Tower Armoury.*

2367 A partisan, the blade partly gilt, and engraved with the Crucifixion and other subjects; the staff is carved. 5*l.* *The same.*

2368 A curious spear, with very long blade; and a small halberd, with ornamented blade. 7*l.* 10*s.* *Durlacher.*

2369 A VERY TALL PARTISAN, the blade engraved with Muses at Mount Helicon, and other mythological subjects; the socket is engraved with coats of arms. 8*l.* 5*s.* *Tower Armoury.*

2370 A partisan, the blade formed as the spread eagle crowned. 2*l.* 6*s.* *F. O. Beggi, M.D.*

2371 A long steel fork, with a wheel-lock pistol, the stock inlaid with ivory. 5*l.* *Tower Armoury.*

2372 A PARTISAN, WITH GILT BLADE, engraved on both sides with figures, a crown, and the arms of the Medici, and inscribed Jacopo Rossi disegnio, 1680. 2*l.* 4*s.* *Durlacher.*

2373 A hunting spear, the blade ornamented with brass; and a boar spear, the socket inlaid with silver. 3*l.* 3*s.* *Pratt.*

2374 A linstock, with pierced and engraved spear head, a circle of six heads in steel round the socket; the ends for holding the match are formed as grotesque heads. 4*l.* *Willson.*

2375 A glaive, engraved with a crown and armorial bearings, date 1620; and a halberd, with engraved blade, and the date 1596. 19*l.* *Marlborough House.*

2376 A halberd, with crescent blade, engraved and pierced, with a circle of steel heads at the bottom of the spear. 8*l.* *The same.*

2377 A spetum, and a military fork, inscribed. 3*l.* 5*s.* *Annoot and Gale.*

2378 A halberd, engraved with a figure in the costume of the

HALBERD.

SWORD.

time, playing a drum. (*See illustration.*) 12*l.* 12*s.* *Woodgate.*

2379 A very long and large ranseur; and a halberd, with pierced and engraved blade, and a circle of steel heads at the socket. 7*l.* 15*s.* *Annoot and Gale.*

2379* A halberd, engraved with figures. 2*l.* 4*s.* *R. Burchett, Esq.*

WARDERS' AND HUNTING HORNS.

2380 A curious brass horn, with sliding tubes; and an early wooden flute. 3*l.* *The same.*

2381 A whip, with leather thong, in the handle is a flint-lock pistol. 1*l.* 6*s.* *Myers.*

2382 A curious steel mask. 1*l.* 11*s.* 6*d.* *Lord Londesborough.*

2383 A torture collar, with spikes; and a pair of handcuffs. 1*l.* 16*s.* *Col. Lawrence.*

2384 A pair of curious steel hands, one with springs in the fingers. 8*l.* 15*s.* *Lord Londesborough.*

2385 A metal warder's horn, with German inscription, coat of arms, and date 1551. 11*l.* *Tower Armoury.*

2386 ANOTHER, FORMED OF A VERY LARGE PIECE OF IVORY, carved with animals and figures, and the metal chain attached. 56*l.* *Lord Londesborough.*

2387 A flask, made of a large cow's horn, engraved with hunting subjects. 3*l.* *Morant.*

2388 AN EARLY BRITISH HORN, made from a cow's horn, carved with figures of animals, and with an inscription, silver mounted. 15*l.* *British Museum.*

2389 A WARDER'S HORN, FORMED OF A VERY LARGE PIECE OF IVORY: it is carved with a coat of arms and other ornaments, and is inscribed. 32*l.* *Col. Sibthorp, M.P.*

2390 A piece of ivory, carved with figures of rude work. 8*l.* 10*s.* *Pratt.*

2391 A small hunting horn, of ivory, engraved with hunting

subjects; and one other. 4*l.* 16*s.* *Marquis of Breadalbane.*

SHIELDS AND BUCKLERS.

2392 An early Highland target, with engraved boss to hold a dirk, upon the blade of which are the letters I. F. S.; it is covered with black leather and brass studs, in the form of thistles and crowns; it has the original holders, and is 18½ in. diameter. 11*l.* 10*s.* *The same.*

2393 A square target of wood, covered with canvas, and painted with a coat of arms and crest. 2*l.* 3*s.* *Tower Armoury.*

2394 Another, very large, of oblong form, raised in the centre, painted with St. George and the dragon. 13*l.* 2*s.* 6*d.* *The same.*

2395 A ROUND BUCKLER, of concave form, the umbo and spike of steel, ornamented with brass studs, with the original wooden holder—14 in. diameter. This buckler is similar to those borne by the royal guards in the picture at Hampton Court, of the embarkation of Henry VIII. 6*l.* 5*s.* *Lord Londesborough.*

2396 ANOTHER, OF STEEL, with a matchlock pistol in the centre, and aperture above to take aim through; it is embossed with an oval ornament in twelve compartments—18½ in. diameter. 7*l.* 7*s.* *The same.*

2397 A round steel shield, with beaded edge, and a spike in the centre, surrounded by a chased ornament; it has the original lining and holders—2 ft. diameter. 5*l.* 15*s.* *Sir Robert Peel.*

2398 A pair of large plain steel oval shields, with the original leather straps—26 in. by 21 in. 4*l.* 2*s.* 6*d.* *Tower Armoury.*

2399 A round buckler, of wood, with rays, covered with leather, and embossed centre of steel—14½ in. diameter. 2*l.* 8*s.* *Marquis of Breadalbane.*

2400 An oval shield, embossed with a fleur-de-lys. 3*l.* 15*s.* *R. Burchett, Esq.*

2401 A round steel buckler, with a raised boss, and a hook for attaching it to the belt, with the original lining and holder; it has two indentations, caused by a bolt or bullet—17 in. diameter. 2*l.* 2*s.* *Marquis of Breadalbane.*

2402 Another, with hook and a large boss, with the original lining and holder—11 in. diameter. 1*l.* 11*s.* 6*d.* *Pratt.*

2403 Another, with three rims—11¾ in. diameter. 3*l.* 5*s.* *Tower Armoury.*

2404 ANOTHER, OF WOOD, covered with leather, embossed with armed equestrian figures inside and out; it has a steel pike, and at the top the remains of a lantern and the original holder: probably Italian. 20*l.* *The same.*

2405 A LARGE ROUND BUCKLER, of wood, covered with leather, and the original velvet straps; it has a lantern at the top, and is painted inside with the history of Camillus, after Giulio Romano—22 in. diameter. 21*l.* *The same.*

2406 A steel shield, with four spear heads projecting from the sides, and one in the centre. 5*l.* 5*s.* *Marquis of Breadalbane.*

DEMI-SUITS AND PORTIONS OF SUITS.

2407 A breastplate, of pointed form, beaded round the gussets—about 1520. 2*l.* 10*s.* *John D. Gardner, Esq.*

2408 Another, swelling at the bottom, but without gussets—1570. 1*l.* 4*s.* *The same.*

2409 Breast and back plates, with the lamina plates—1535. 3*l.* *Pratt.*

2410 THE BREAST AND BACK PLATES, and the right tasset of an officer of pikemen, ribbed and scalloped,

with the original steel studs and openwork hinges—between 1610 and 1635. *Very fine.* 5*l.* 5*s.* *Litchfield.*

2411 A curious plain placart, to fix on the back. 10*s.* 6*d.* *Pratt.*

2412 A SINGULAR AND FINE BREAST PLACART, of Spanish work, in russet and silver, engraved with a triangular figure and the letter F, and crowns and feathers; there is a sharp ridge down the centre; it has a dent made by a crossbow bolt or bullet on it. 1*l.* 11*s.* 6*d.* *The same.*

2413 Breast and back plates, with the lance rest attached, and an inner plate at the bottom of the breastplate, engraved and inlaid with gold—1530 to 1540. 6*l.* *The same.*

2414 A long breast plate, with a moveable bottom plate of blue steel, ribbed across, and ornamented with lines—1540 to 1560. 2*l.* 2*s.* *The same.*

2415 A FINE LARGE DEMI-SUIT, consisting of breast and back plates, and gorget: the breastplate is very long, with swelling tapul, and the original lance rest, the back has the original iron straps—about 1560: the pauldrons and tassets attached to it are of earlier date. 36*l.* *Marquis of Breadalbane..*

2416 Breast and back plates, of globose form, with the lamina plates—1530. 3*l.* 7*s.* 6*d.* *Pratt.*

2417 Tilting pieces, consisting of mentoniere shoulder piece, and garde-de-bras—1530. *Very fine specimens.* 4*l.* 4*s.* *The same.*

2418 Breast and back plates, of globose form—1480. 4*l.* 4*s.* *Tower Armoury.*

2419 A fine tilting gauntlet, for the left hand—1500 to 1530. 3*l.* 3*s.* *Nathan.*

2420 A SPANISH BREASTPLATE, OF SMALL SIZE, OF RUSSET STEEL, damascened and inlaid with gold and silver, beautifully chased and embossed with figures,

SPANISH BREASTPLATE.

trophies, etc.—about 1560. *A beautiful specimen.* (*See Illustration.*) 155*l.* *Lord Londesborough.*

This remarkably fine breastplate, as before stated, formed part of the armour of Philip IV. of Spain, and was given to Don Sebastian, from whose representatives Mr. Pratt obtained it, and sold it to Mr. Bernal.

2421 Breast and back plates, of globose form, with the lamina plates cut in the gothic style, highly polished—1380. 4*l.* 5*s.* *R. Burchett, Esq.*

2422 Breast and back plates, of fine form, with splints, the tops embossed with foliage—1540. 5*l.* 12*s.* 6*d.* *Tower Armoury.*

2423 A breastplate, with separate placart fixing on it, with the holes for the mentoniere and lance rest, engraved with scroll ornaments, and formerly gilt—1560. *Fine specimens.* 7*l.* 10*s.* *The same.*

2424 A back plate, hollowed for the shoulders, and engraved with figures and ornaments, with scalloped plate at bottom; it has formerly been blue or black—1560. 2*l.* 3*s.* *The same.*

2425 A placart, for tilting, to fasten on the breastplate; it is engraved, and has the date 1536. 1*l.* 1*s.* *The same.*

2426 A BREASTPLATE, with very sharp point, engraved with arabesques, and the Crucifixion, with a knight kneeling at the foot of the cross, and a female figure, with the word "Pacientia"—about 1540. 12*l.* 12*s.* *Morant.*

2427 ANOTHER, of the kind called "Allecret,"—engraved: on one side of the breast is the Crucifixion, and on the other a knight kneeling; above him and at the top a sun is engraved—the date 1560. 1*l.* 15*s.* *John D. Gardner, Esq.*

2428 Breast and back plates, and tassets, the breast of globose form, with an ornamented screw for a placart; the right tasset opens with a hinge—about 1460. *Fine specimens.* 4*l.* 6*s.* *Pratt.*

2429 A breastplate, swelling in form, and terminating in a peak, engraved with arabesque ornaments, and a coat of arms; the bottom plate scalloped and engraved: this is a dress plate, to be worn without tassets—1560. 21*l.* *Marlborough House.*

2430 A very fine and massive right-arm piece, and elbow shield, fluted and beaded, with the original rivets, and leather lining—1490. 4*l.* 6*s.* *W. Lake Price, Esq.*

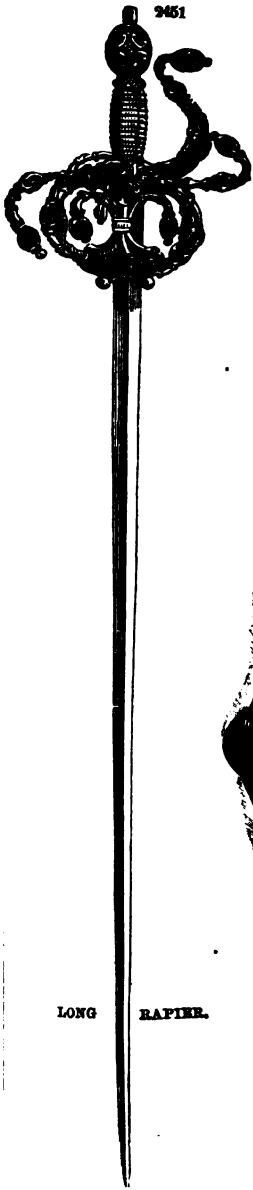
2431 A SPANISH DEMI-SUIT, consisting of helmet, with its original springs, breast and back plates, arms, and pauldrons: it is slashed and pannelled, and the channels engraved; the pauldrons are embossed with foliage in front, and sphinxes at the back; on the breastplate is the date 1545—the whole has formerly been inlaid with gold. (*See Illustration.*) 47*l.* 5*s.* *Marquis of Breadalbane.*

2432 ANOTHER, fluted, with helmet with peaked visor, and moveable neckplates, arms, pauldrons, gauntlets, and long tassets; a pair of very fine and massive plain rondelles are attached to this suit, though not belonging to it—the date of the whole is about 1480. 24*l.* 3*s.* *Pratt.*

2433 ANOTHER, consisting of helmet, with fine crest, beaver, and visor, with its original plume holder, breast and back plates, gussets, and pass guard, pauldrons beaded, the breastplate is long in form: the whole of it engraved, and richly inlaid with gold—the date between 1510 and 1530. 8*l.* 5*s.* *The same.*

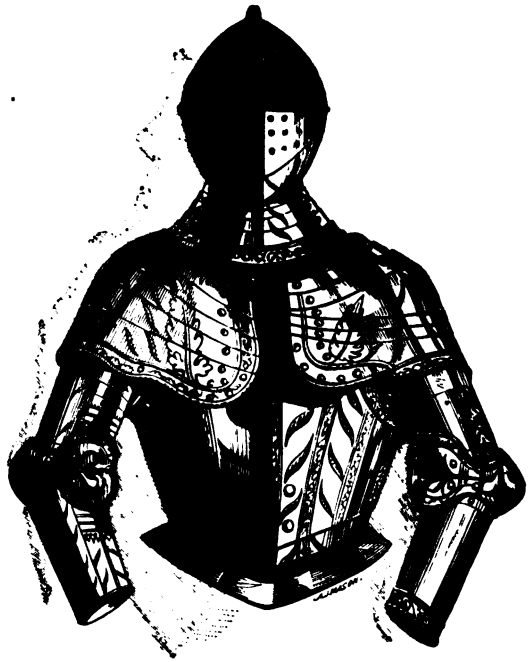
Amount of Nineteenth Day's Sale, 1261*l.* 0*s.* 6*d.*

2451



LONG RAPIER.

2431



SPANISH DEMI-SUIT.

TWENTIETH DAY'S SALE.

ARMOUR: SWORDS.

2434 A very fine fighting sword, with cross guard and curved hilt, embossed with trophies and other ornaments in silver, and partly gilt; the pommel is also embossed with armed heads in silver. 6*l.* 6*s.* *Nathan.*

2435 A sword, with cross guard and scrolled hilt, and pommel embossed with ornaments in silver; the blade is inscribed "Clemens Keuiler me fecit Solingen." 2*l.* 18*s.* *The same.*

2436 A very long rapier, with waved blade, with bold swept hilt, straight cross guard, and pommel embossed with silver. 4*l.* 15*s.* *The same.*

2437 A sword: the three-barred scalloped cup with sixteen compartments, embossed with silver: on the blade is "Johannes Tesche me fecit Solingen." 2*l.* 12*s.* *Woodgate.*

2438 A small sword, with waved blade, the curved cross guard fluted and grooved and embossed with silver, and small ornamented pommel; the blade is inscribed. 2*l.* 12*s.* 6*d.* *Marlborough House.*

2439 A long sword, for practice, with straight cross guard, the blade near the hilt is engraved with an escutcheon, with a crown and two swords through it, and a barred helmet above. 4*l.* 2*s.* *Pratt.*

2440 A small sword, the metal grip formed of two figures, the cross guard, hilt, and pommel embossed with trophies in silver, the original leather sheath mounted with chased silver: on the blade is "Biscotto"—about 1610. 19*l.* *S. Zimmerman.*

2441 A sword, with straight cross guard with pierced shells,

the pommel a flattened circle embossed with silver, on the blade is a figure, and a "Soli Deo Gloria, 1645:" it has the original leather scabbard, mounted with steel, embossed with silver. 1*l.* 4*s.* *Willson.*

2442 A sword, with straight cross guard and three-barred hilt, the pommel of russet steel, embossed with silver in sixteen compartments; the blade long and narrow, is inscribed "D. H. Francisco Ruiz, en Toledo"—about 1570. 3*l.* 18*s.* *Nathan.*

2443 Another, with swept hilt and cross guard, twisted, the small six-sided pommel embossed with silver, the triangular blade long and narrow—about 1570. 2*l.* 7*s.* *S. Zimmerman.*

2444 Another, with swept hilt, cross guard, pierced cup, and pommel, inlaid with silver; the blade is inscribed "Kasiar Keiser me fecit Solingen"—about 1579. 1*l.* 15*s.* *Willson.*

2445 A small sword, the cross guard with figures of horses at each end, and an equestrian figure in the centre; the pommel formed as an equestrian figure, and coated with silver—about 1630. 3*l.* 12*s.* *The same.*

2446 A sword, the swept hilt, guard, and pommel embossed with silver; on the blade is "Hans Moven." *This sword came from a house in Yorkshire, formerly belonging to the Fairfax family* 3*l.* 13*s.* *Redfern.*

2447 A sword, with straight cross guard and swept hilt, on the pommel are four busts; it is embossed with silver—about 1620. 1*l.* 17*s.* *Pratt.*

2448 A small sword, with straight cross guard, the flat pommel embossed with silver; the broad blade is inscribed "Por Dios e my Rey"—about 1630. 2*l.* 15*s.* *The same.*

2449 ANOTHER, with cross guard, with male heads at the ends, and two recumbent figures on the centre, the grip of silver wire, the pommel formed as an armed head embossed with silver; the broad blade is in-

scribed "Sahagum"—Spanish—about 1570. 2*l.* 2*s.* *Pratt.*

2449* A sword, with basket cup hilt, and cut pommel. 3*l.* *Woodgate.*

2450 Another, with cross guard, the hilt and pommel of russet steel embossed with silver; the blade inscribed. 10*l.* 10*s.* *Pratt.*

2451 A VERY FINE LONG RAPIER; the hilt and pommel pierced and chased—about 1570. (*See illustration.*) 18*l.* *Marlborough House.*

2452 A very fine sword, with broad blade and straight cross guard; the cup hilt pierced and chased with medallions and trophies, the pommel pierced on ebony fluted grip—1570. 4*l.* 4*s.* *Woodgate.*

2453 ANOTHER, of rapier shape: the cup hilt pierced and chased with the flight into Egypt, and other scriptural subjects, the pommel beautifully chased with a combat of horsemen; the blade is inscribed. 28*l.* 10*s.* *Lord Londesborough.*

2454 A long rapier, with swept hilt, embossed and chased with figures, the pommel with equestrian figures—1570. 7*l.* 10*s.* *O. E. Coope, Esq.*

2455 A POWERFUL SWORD, with double basket shell hilt, gilt inside, the outside chased, with eagles and two crowns, four heads, embossed on the pommel; on the broad blade is inscribed "Espadeiro del Rey, 1640." 3*l.* 17*s.* 6*d.* *Pratt.*

2456 A sword, with broad blade, the cross guard carved with a small fluted shell, and curious pommel. 2*l.* 4*s.* *Tower Armoury.*

2457 A rapier, the swept hilt and pommel embossed with equestrian figures—about 1545. 8*l.* 15*s.* *O. E. Coope, Esq.*

2458 Another, the cup hilt pannelled in six compartments, chased with flowers, and chased pommel—1570. 10*l.* 10*s.* *Marlborough House.*

2459 A sword, with cross guard and pierced cup, chased with heads, and ebony grip. 6*l.* *D. Falcke.*

2460 A long rapier, with swept hilt, and scroll shell covering another pierced shell. 4*l.* 4*s.* *Tower Armoury.*

2461 Another, with a two-barred swept hilt, chased with figures, and chased pommel; the blade is inscribed. 5*l.* 10*s.* *S. Zimmerman.*

2462 A long sword, with straight cross guard, swept hilt, and pommel inlaid with silver and partly gilt, and perforated shell; on the three-sided blade is engraved "Johannes Calaorta." 3*l.* 3*s.* *Pratt.*

2463 A long sword, with three-barred swept hilt, and pommel ornamented with lines; the blade is inscribed. 3*l.* *John D. Gardner, Esq.*

2464 Another, with a ribbed and perforated shell, straight cross guard, the pommel opens by a spring in four parts; the blade is inscribed. 13*l.* 10*s.* *Roussel, Paris.*

2464* Another, with broad blade, the pommel chased with equestrian figures. 3*l.* 11*s.* *Willson.*

2465 A powerful fighting sword, the hilt is chased, the pommel chased with heads. 2*l.* 15*s.* *John D. Gardner, Esq.*

2466 Two swords, for practice, with cross guards and swept hilts—1580. 3*l.* 3*s.* *Pratt.*

2467 A sword breaker, with serrated back and hole in the blade, curved hilt, and openwork pommel; the grip is covered with the old velvet and gold lace. 1*l.* 16*s.* *The same.*

2468 A coutel, with broad swept blade, the hilt has a plain shell pierced; and a fighting sword, with swept hilt and plain shell; on the blade is engraved "Faciera." 3*l.* 5*s.* *Tower Armoury.*

2469 A long rapier, with Ferrara blade, with cup and hilt in six compartments, pierced and chased with birds, the pommel pierced and chased with figures. 4*l.* 10*s.* *Marq. of Breadalbane.*

2470 A sword, with chased swept hilt and perforated cup, and

round chased pommel and broad blade. 3*l.* 10*s.* *Marlborough House.*

2471 A fighting sword, with broad blade, chased cross guard and hilt and fluted shell, covered by a three-barred guard and chased pommel; and a long rapier, with three-bar swept hilt and perforated shell. 4*l.* 16*s.* *Woodgate.*

2472 A powerful rapier, with swept three-barred hilt, and fluted shell; and a long rapier, with three-barred hilt. 3*l.* 3*s.* *Marquis of Breadalbane.*

2473 An Andrea Ferrara highland broadsword, in the original scabbard; the blade engraved. 3*l.* 12*s.* 6*d.* *Hon. Charles Lamb.*

2474 Another, older, with swept hilt, ornamented at the ends, and perforated, fish-skin grip. 3*l.* *Tower Armoury.*

2475 A small dress sword, with straight cross guard, the ring embossed with acorns. 19*s.* *The same.*

2476 Another, with ornamented blade and partly engraved, the cross guard chased with heads; on the pommel are two busts. 2*l.* 2*s.* *Banting.*

2477 A long and powerful sword, with swept hilt and bold pommel; blade inscribed. 4*l.* 6*s.* *Pratt.*

2478 A rapier, with pierced cup, with birds and flowers, and chased pommel. 4*l.* 6*s.* *Woodgate.*

2479 A powerful sword, with swept hilt and pierced shell, and broad blade; and another, with three-barred swept hilt, with chequered pommel. 4*l.* 4*s.* *John D. Gardner, Esq.*

DAGGERS.

2480 A dagger, with broad blade, the metal sheath chased with William Tell. 4*l.* 4*s.* *Marquis of Breadalbane.*

2481 A pair of rapier daggers, the hilts and pommels chased. 6*l.* 10*s.* *O. E. Coope, Esq.*

2482 One, with a serrated back; and one, with triangular blade, engraved with a scale from 6 to 120. 2*l.* 4*s.* *Pratt.*

2483 Two rapier daggers, one with engraved blade. 4*l.* 10*s.* *Marquis of Breadalbane.*

2484 Two four-edged daggers, with chased steel hilts. 10*l.* *Marlborough House.*

2485 A curious dagger, with very broad blade, chased with figures and inscriptions: the leather sheath, which is silver mounted, is embossed with scroll work. 20*l.* *Lord Londesborough.*

2486 Two rapier daggers, one with openwork hilt, the other chased. 6*l.* 15*s.* *Tower Armoury.*

2487 A dagger and sheath, with plain handle, the blade inscribed "God save King James II. 1686." 2*l.* 7*s.* *Marq. of Breadalbane.*

2488 Two hunting daggers, with carved wood handles and sheaths. 13*l.* 10*s.* *Marlborough House.*

2489 A long rapier dagger, with curious guard and shell; and one, with engraved shell. 2*l.* 12*s.* 6*d.* *Pratt.*

2490 A dagger, with curious iron handle, and banded steel sheath. 16*l.* 10*s.* *Alex. Barker, Esq.*

2491 A long rapier dagger, with thumb ring; and one, with shell guard. 3*l.* 4*s.* *Pratt.*

CROSSBOWS.

2492 A steel crossbow, the stock inlaid with birds, in coloured ivory. 3*l.* 18*s.* *John D. Gardner, Esq.*

2493 Another, the steel bow chased with figures and animals, the stock inlaid with ivory carvings of figures and scroll work. 5*l.* *Woodgate.*

2494 Another, the stock with hunting subjects carved in ivory, with steel windlass attached, the wheel chased with figures. 9*l.* *R. Burchett, Esq.*

2495 ANOTHER VERY POWERFUL, the steel bow painted with hunting subjects and gilt, the stock with flowers in marqueterie and covered with ivory, which is engraved with portraits of Henri II. and Diane de Poic-

tiers; figures playing musical instruments, and a coat of arms, and borders of hunting subjects. 21*l.* *Lord Londesborough.*

2496 Another, small, the stock of steel, with lever attached. 2*l.* 2*s.* *Woodgate.*

2497 Another, the wooden stock inlaid with animals in ivory, and having a case with a small steel arrow. 2*l.* 2*s.* *Col. Lawrence.*

2498 Another, the stock inlaid with engraved ivory, and steel windlass attached, engraved with figures. 6*l.* 10*s.* *Litchfield.*

2499 Another, with long stock of black wood, carved with a sphinx and grotesque masks, and the date 1579. 9*l.* *Pratt.*

2500 A leather quiver, with six bolts. 1*l.* 6*s.* *Lord Londesborough.*

MATCHLOCK AND WHEEL-LOCK GUNS.

2501 One, with matchlock and wheel-lock, 5 ft. 4 in. long, the stock inlaid with ivory—about 1610. 2*l.* 2*s.* *Col. Lawrence.*

2502 A rifle matchlock and wheel-lock, the stock is inlaid with ivory, engraved with a female figure and a musketeer; the butt has a case for charges—about 1640. 4*l.* *Litchfield.*

2503 A wheel-lock rifle, the stock inlaid with birds and scrolls in brass, with case for charges—about 1640. 10*l.* 10*s.* *Marlborough House.*

2504 Another, the stock with case for charges, inlaid with scrolls in steel, a coat of arms are inlaid in steel in the butt; on the barrel is "Aen Stein, 1657." 5*l.* *Litchfield.*

2505 A matchlock gun, 5 ft. 2 in. long, the stock inlaid with animals in ivory—about 1600. 3*l.* *Woodgate.*

2506 A wheel-lock rifle, the stock, with a case for charges,

is inlaid with figures hunting, in ivory; on the barrel is engraved "Hall, 1650." 4*l.* 10*s.* *Woodgate.*

2507 A wheel-lock gun, the stock inlaid with ivory, and with a case for charges; the barrel has the date 1591. 3*l.* 3*s.* *The same.*

2508 A pair of wheel-lock carbines, the stocks inlaid with ivory; on the barrels is the date 1595. 4*l.* 10*s.* *Litchfield.*

WHEEL-LOCK PISTOLS.

2509 A pistol, the stock and butt of ivory, engraved all over: on the butt is the Crucifixion; the lock is engraved and chased with heads and figures of Venus and Cupid, with the name engraved "Fenus;" the barrel is engraved, and with the date 1548, and a long German inscription. 8*l.* 10*s.* *Lord Londesborough.*

2510 A pair of wheel-lock pistols, the butts ornamented with chasings in steel, the stocks carved and inlaid with ivory, and the locks partly chased—about 1620. 6*l.* *Pratt.*

2511 Another pair, with catches for the girdle, the stocks and butts are ornamented with steel; on the barrel is the name "Gio. Batt. Francino"—about 1630. 6*l.* 10*s.* *Tower Armoury.*

2512 A pair of pistols, with snap haunce locks, one for each hand, with silver and mother-o'-pearl mountings; the brass barrels are chased and engraved, and bear the date 1618. 13*l.* 10*s.* *Alex. Barker, Esq.*

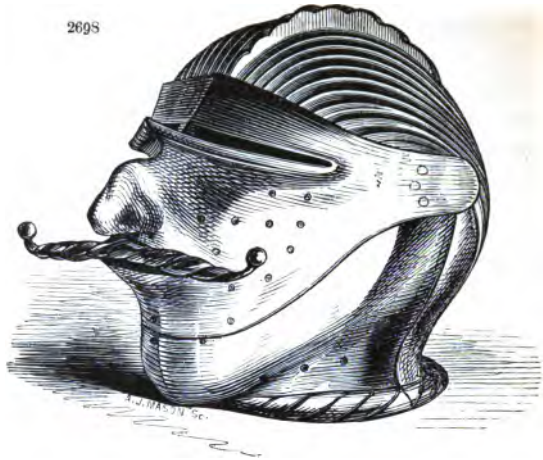
2513 A pair of very fine wheel-lock pistols, 33 in. long: the stocks are beautifully inlaid with trophies and figures in ivory, the fluted barrels and the locks engraved and ornamented with brass. 61*l.* *The same.*

These are of the very finest Italian work.

POWDER FLASKS.

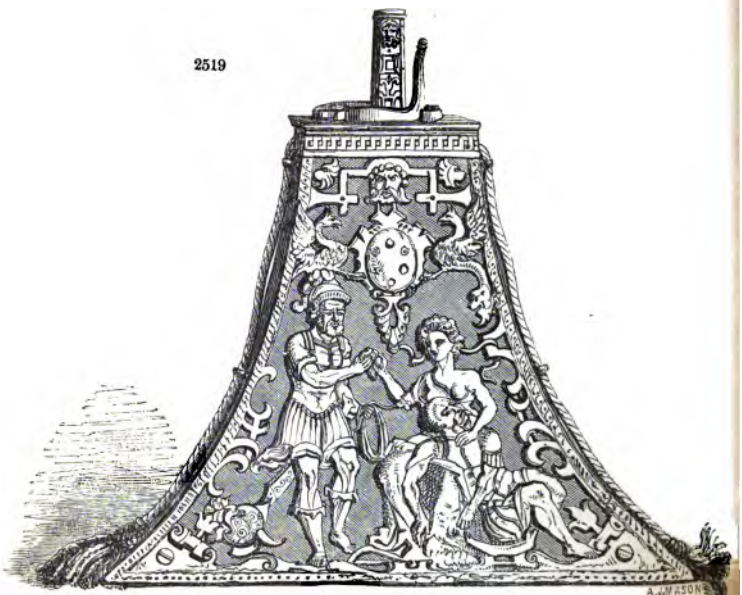
2514 A curious metal powder flask, with the figure of a bird,

2698



TILTING BOURGUINOT.

2519



POWDER FLASK.

in high relief; and one, of wood and ivory, covered with metal. 11*l.* *Lord Londesborough.*

2515 One, oriental, of ivory, carved with groups of animals. 7*l.* *S. Addington, Esq.*

2516 One, of wood, with a figure, stag hunting, in ivory; and one, of metal, with a female head in relief. 1*l.* 1*s.* *Pratt.*

2517 A beautiful cartouch box, of steel, partly gilt, engraved with Adam and Eve, and a figure in armour, kneeling before a crucifix. 5*l.* 10*s.* *Col. Sibthorp, M.P.*

2518 A powder flask, of wood, with a figure in costume, in mother-o'-pearl; and one, with an equestrian figure, chased in metal. 4*l.* *Pratt.*

2519 ONE, COVERED WITH VELVET, and with a CHASING OF SAMSON AND DELILAH, above are the arms of the Medici, supported by two griffins, of fine work. (*See illustration.*) 7*l.* 7*s.* *Tower Armoury.*

2520 One, formed of a stag's horn, carved with Samson destroying the lion, and inscribed "Force, 1574, Sanson." 5*l.* *Marlborough House.*

2521 One, small, the steel elaborately ornamented with flat chasing, with a leather bag for bullets attached. 8*l.* 10*s.* *The same.*

2522 One, covered with embossed leather; and one, of fluted steel. 4*l.* *The same.*

2523 One, of buck's horn, engraved with a figure; and one, of wood, with bullet bag attached. 1*l.* 13*s.* *John D. Gardner, Esq.*

HELMETS.

2524 A steel cap, of an officer of pikemen, with thick ribs, with the original plume holder and steel studs—between the years 1610 and 1635. 2*l.* 16*s.* *Litchfield.*

2524* A SPANISH HELMET, channelled and engraved with flowers, partly gilt, with original plume holder—between 1560 and 1580. 4*l.* 2*s.* *Pratt.*

2525 A SINGULARLY PERFECT CIRCASSIAN CASQUE, the lobster tail composed of seven plates, with plume holder and steel studs thickly set and ornamented with flutes and lines—about 1645. 4*l.* 4*s.* *Redfern.*

2526 A BOURGUINOT, with additional tilting pieces inlaid with gold, and beautifully engraved with figures in the style of Albert Durer—about 1540. 16*l.* *Nathan.*

2527 A steel cap, or pot helmet, of blue steel, ribbed and gilt; it is very heavy, and without comb or ridge. 1*l.* 16*s.* *Pratt.*

2528 A SUPERB MORION, with broad and high comb, engraved with scrolls, and two coats of the arms of Saxony, and inlaid with gold, with the original ear-plates, lining, and lion's head rivets, and a figure plume holder—between 1550 and 1560. 4*l.* 17*s.* 6*d.* *Wetterhan.*

2529 A curious salade, with moving beams, and without any comb—between 1430 and 1465. 25*l.* *Lord Londesborough.*

2530 A VERY EARLY CASQUE, formed like a Greek helmet; it has holes round the bottom, apparently for the purpose of fixing on chain mail. 5*l.* 10*s.* *Tower Armoury.*

2531 An open casque, embossed with oak leaves and acorns, with the rivets—about 1540. 3*l.* 3*s.* *John D. Gardner, Esq.*

2532 A helmet, with twisted comb, beaver, and visor, and original rivets, probably Italian—about 1530 and 1540. 7*l.* 10*s.* *W. Meyrick, Esq.*

2533 A helmet, engraved and inlaid with gold, with original plume holder, side loops, and rivets—about 1540. 5*l.* 2*s.* 6*d.* *Pratt.*

2534 A morion, with peaked ends, engraved with figures and trophies, and with the original plume holder and rivets—about 1570. 1*l.* 1*s.* *John D. Gardner, Esq.*

2535 Another, cap shape, with peak ends, engraved with

trophies, the original brass plume holder and rivets—about 1560. 2*l.* 10*s.* *John D. Gardner, Esq.*

2536 An open casque with ear pieces, elaborately engraved with coats of arms, apparently Spanish—about 1530. 4*l.* 12*s.* 6*d.* *Litchfield.*

2537 Another, with ear pieces, embossed and ornamented with lines—about 1530. 3*l.* 3*s.* *Marquis of Breadalbane.*

2538 A helmet, of peaked form, with a scalloped visor and high comb—about 1530. 4*l.* 17*s.* 6*d.* *Litchfield.*

2539 A MORION, RUSSET AND GOLD, engraved with armed equestrian figures and arabesques, with peaked ends and a peak at the top, the original brass plume holder, and ornamented rivets—about 1570. 1*l.* 1*s.* *Pratt.*

2540 A steel cap, of the morion shape—about 1470 to 1480. 2*l.* 12*s.* *The same.*

ORIENTAL ARMOUR AND ARMS.

2541 A beautiful flint gun, with Damascus barrel, the stock of ivory, inlaid with coloured glass, with a silk tassel—the lock imperfect. 15*l.* *Hancock.*

2542 A dagger, the metal sheath and hilt beautifully chased with scrolls, the end of the sheath is formed as a mace. 15*l.* 10*s.* *Lord Londesborough.*

2543 A knife, the ivory hilt carved with a lion's head, and inlaid with metal, in a velvet sheath, mounted with silver. 13*l.* *The same.*

2544 A dagger with broad blade, inlaid with gold, the metal handle engraved with oriental characters. 1*l.* 15*s.* *Marquis of Breadalbane.*

2545 A yataghan, the blade inscribed and mounted with chased silver, the handle also of chased silver. 2*l.* 10*s.* *Col. Sibthorp, M.P.*

2546 Another, with metal hilt and sheath, with chain attached, boldly chased with trophies. 6*l.* 10*s.* *The same.*

2547 Another, with damascened blade, inlaid with gold, the

ivory handle mounted with chased silver. 13*s*. *Wetterhan.*

2548 A cuttar, the blade embossed with a man on horseback and an elephant, the engraved handle richly gilt. 11*l*. *Lord Londesborough.*

2549 Another, with curious triple blade, and engraved and gilt handle. 13*l*. 2*s*. 6*d*. *Alex. Barker, Esq.*

2550 Two others, with embossed handles, gilt; and a belt. 5*l*. *Annoot and Gale.*

2551 A tinder box, formed as a pistol, the barrel embossed with gold, with richly chased mountings. 16*l*. *S. Addington, Esq.*

2552 A cuttar, with fluted blade, and embossed and gilt handle; and one, with figured blade. 3*l*. 15*s*. *Annoot and Gale.*

2553 One, with ridged blade, gilt handle, and hilt; and one other, the blade partly gilt. 3*l*. 15*s*. *The same.*

2554 A short sword, with broad blade of blue steel inlaid with gold, and seal skin sheath, with small knife. 2*l*. 15*s*. *Marquis of Breadalbane.*

2555 A pair of fine stirrups, of embossed metal inlaid with coloured stones, with circular bottoms. 6*l*. 2*s*. *Willson.*

2556 Another pair, of brass, chased with figures. 8*l*. 8*s*. *Marquis of Breadalbane.*

2557 A DAGGER, the handle formed of A FINE PIECE OF ONYX of five strata, beautifully cut with flowers on each side. 9*l*. *Nathan.*

2558 ANOTHER, the handle of GREEN JADE, cut with flowers. 5*l*. 15*s*. 6*d*. *Marquis of Breadalbane.*

2559 ANOTHER, the handle and end of the sheath of GREEN JADE, inlaid with gold and set with RUBIES. 21*l*. 10*s*. *S. Zimmerman.*

2560 Another, the blade massively mounted with silver minutely chased, the handle of tortoiseshell carved and mounted with silver, the sheath cased with silver. 15*l*. 10*s*. *Col. Sibthorp, M.P.*

2561 A knife, the metal handle inlaid with gold. 1*l.* 18*s.* *Roussel, Paris.*

2562 A small dagger, with chased steel handle. 4*l.* 15*s.* *Annoot and Gale.*

2563 Another, the handle and blade of one piece of damasked steel, containing a small knife with damask blade; the velvet sheath is mounted with chased silver, enamelled. 6*l.* 10*s.* *S. Zimmerman.*

2564 A dagger, with damask blade; the metal handle is made to contain small instruments. 2*l.* *Annoot and Gale.*

2565 ANOTHER, with damask blade, the JADE HILT inlaid with LARGE SAPPHIRES, the sheath metal mounted with a rim of sapphires. 9*l.* 10*s.* *S. Addington, Esq.*

2566 Another, the blade inlaid with inscriptions in gold, the handle and mountings of the sheath of silver. 6*l.* 15*s.* *Alex. Barker, Esq.*

2567 Another, small, with waved blade and agate handle, and silver sheath. 5*l.* 10*s.* *Annoot and Gale.*

2568 Another, with silver sheath and handle, and silver chain attached. 5*l.* 10*s.* *Marquis of Breadalbane.*

2569 A Chinese knife and chopsticks, mounted with enamelled silver, in a worked case. 1*l.* 8*s.* *Todd.*

2570 A breastplate, in four parts, inlaid with engraved gold. 1*l.* 16*s.* *Litchfield.*

2571 A circular shield, of hide, embossed and gilt. 9*l.* *Marquis of Breadalbane.*

2572 Another, smaller, with four gilt bosses, and an ornament, with a bird chased. 7*l.* 10*s.* *The same.*

2573 A horn, of ivory, carved with figures and crocodiles, the mouth-piece of horn. 26*l.* *The same.*

2574 A pair of steel arm pieces, richly inlaid with gold in foliage, the gloves of gilt chain mail. 6*l.* 5*s.* *W. Lake Price, Esq.*

2575 A helmet, the crown plated with silver and gold, and set with coloured stones, the rest with covering for the

neck, of chain mail, with plates of steel covered with silver. 7*l.* 2*s.* 6*d.* *Willson.*

2576 Another, the crown of steel inlaid with gold, with neck covering of very fine chain, partly gilt. 4*l.* 14*s.* 6*d.* *W. Lake Price, Esq.*

2577 Another, the crown of dead steel inlaid with gold, with bar for the face, and three plume holders, with neck guard of fine chain partly gilt. 10*l.* *Hertz.*

2578 A battle-axe, the staff embossed with flowers and gilt, the blade inlaid with gold. 4*l.* 10*s.* *Col. Sibthorp, M.P.*

2579 A scimitar, the blade and hilt inlaid with gold, the sheath mounted with silver gilt. 2*l.* 12*s.* 6*d.* *The same.*

2580 A short sword, with ivory handle, silver mounted and set with coral, the sheath mounted with chased silver. 1*l.* 2*s.* *Nathan.*

2581 A dagger, with broad blade, the sheath and handle covered with chased silver, and set with coral. 1*l.* 16*s.* *The same.*

2582 A battle-axe, with knife-shaped blade, the staff with an elephant's head inlaid with gold, the mountings of the sheath chased and gilt. 11*l.* 15*s.* *Col. Sibthorp, M.P.*

2583 An axe, with curious broad blade, the handle covered with gold. 3*l.* 7*s.* *Hon. Charles Lamb.*

2584 A spear, with chased blade, the socket inlaid with gold. 7*l.* *Annoot and Gale.*

Amount of Twentieth Day's Sale, 1013*l.* 11*s.*

TWENTY-FIRST DAY'S SALE.

SWORDS AND DAGGERS.

2585 A dress sword, with triangular blade, the flat pierced shell and pommel inlaid with gold and silver. 14*s.* *Bourne.*

2586 Another, with blue steel shell grip and pommel, inlaid with flowers in gold; the blade is engraved. 1*l.* 2*s.* *Pratt.*

2587 ANOTHER, the blade covered with engraving, the figures of the twelve apostles and other subjects, the steel pommel and shell guard have figures embossed in silver. 10*s.* 6*d.* *Russell.*

2588 Another, in a scabbard with gilt mountings, pierced shell and pommel embossed with figures; on the blade is "En cherchant l'honneur je trouve la mort." 13*s.* *Pratt.*

2589 Another, with flat shell guard hilt and pommel of russet steel, embossed with flowers and ornaments; the blade is pierced and ornamented, and partly gilt. 12*s.* *The same.*

2590 A sword in a sheath, like a swordstick, engraved with animals. 2*s.* 6*d.* *Litchfield.*

2591 A sword, with broad blade, engraved "Monier a Besancon, Vive le Roy, regiment de Renepont:" the boxwood handle is carved with a dog's head; the leather sheath contains a knife and fork, the handles carved as dogs' heads. 1*l.* 13*s.* *Pratt.*

2592 A sword, with brass pommel, hilt and shell guard, embossed with crest of a boar surrounded by the garter, a coronet above. 2*l.* *The same.*

2593 A dress sword, with bayonet blade, steel pommel, and

flat shell guard, pierced and chased with the crest of a swan. 17*s*. *Pratt.*

2594 A sword, the hilt, pommel, and shallow shell guard are chased with St. George and the dragon and other subjects; the Solingen blade is inscribed "Pro aris et focis—pro Christo et patria." 5*l*. 2*s*. 6*d*. *O. E. Coope, Esq.*

2595 Another, the hilt, pommel, and shell guard are gilt and chased with portraits of Charles I. and his queen; the blade is inscribed. 5*l*. 5*s*. *Pratt.*

2596 A dress sword, in a silver-mounted sheath, the grip, pommel, and shell embossed with trophies. 3*l*. *S. Addington, Esq.*

2597 Another, the pommel, shell guard, and mountings of the sheath are embossed with figures; the blade is inscribed "Coulaux Frères Manufacteur Royale à Klingenthal." 2*l*. 6*s*. *Russell.*

2598 A dress sword, the pommel, hilt, and shell guard embossed with mythological figures; the blade engraved. 5*l*. *The same.*

2599 A fighting sword, with broad blade; inscribed "Johannes Wundes—Soli Deo gloria." 10*l*. 6*s*. *Hull.*

2600 A dress sword, the pommel and pierced shell guard chased with equestrian figures; the blade is inscribed. 2*l*. 8*s*. *Marquis of Breadalbane.*

2601 Another, with Dresden China grip, the gilt steel hilt embossed with flowers, the blade engraved. 11*s*. *Pratt.*

2602 A pair of rapier daggers, one with serrated blade, with ring and hollow for the thumb. 2*l*. *Woodgate.*

2603 A couteau de chasse, with straight broad blade, engraved with a German almanack and the date 1686, buckhorn handle and shell guard. 2*l*. 12*s*. 6*d*. *Tower Armoury.*

2604 Another, nearly similar, with the maker's name, and date 1660. 2*l*. 10*s*. *Pratt.*

2605 Another, with carved ivory handle, and silver shell guard and mounting, chased with figures; the blade is in-

scribed "Gerrit Binghorst, Amsterdam." 1*l.* 10*s.* *Pratt.*

2606 Another, with agate grip, and chased silver shell guard and mounting. 1*l.* 15*s.* *O. E. Coope, Esq.*

2607 Another, the handle and shell guard of silver, chased with hunting trophies. 1*l.* 11*s.* *Pratt.*

2608 Another, the shell guard, handle, and mounting of the sheath of black steel, chased and inlaid with gold; the blade is inscribed "Thinot a la Haye." 5*l.* 5*s.* *S. Addington, Esq.*

2609 A powerful hunting knife, the leather sheath mounted with brass, the handle inlaid with ivory. 6*s.* *Bourne.*

2610 A couteau de chasse, the leather sheath silver mounted, with a knife and fork with ivory handles, carved with boys and flowers, the handle of ivory, carved with a lion's head, with silver shell guard. 2*l.* 5*s.* *Pratt.*

2611 Another, the leather sheath embossed with animals and an inscription, and silver mounted, the ivory handle is carved with subjects; the blade is inscribed "Rambald Comes Travisii. Unica Mens." 5*l.* 15*s.* *Marlborough House.*

2612 A Spanish hunting dagger, with a small knife in the sheath, with inscribed broad blade; and a couteau de chasse, the steel hilt embossed with silver; the blade has been engraved. 16*s.* *Litchfield.*

2613 A hunting sword, with broad blade, in a leather sheath, steel mounted, which contains seven hunting instruments, the handle of russet steel, inlaid with gold. 6*l.* 5*s.* *Lord Londesborough.*

2614 A Set of Ten Hunting Instruments, in red leather sheath; the blades are engraved. 5*l.* 5*s.* *Pratt.*

2615 An executioner's sword, with short broad blade, the long handle studded with bone, the cross guard with animals' heads; it has the original leather sheath, which is embossed with fleurs-de-lys. 4*l.* 15*s.* *The same.*

2616 A powerful fighting sword, with curved guard, and three

rings embossed with silver, as well as the flat pommel. *A fine specimen.* 7*l.* 15*s.* *Tower Armoury.*

2617 A very long fighting sword, with pierced cup hilt, and curved cross guard, the pommel formed in the shape of a helmet. 4*l.* *Pratt.*

2618 A rapier, with broad blade, and inscribed, the pierced cup hilt with four medallions of lions, swept guard, and plain pommel. 5*l.* *Davis.*

2619 Another, with engraved cup and swept hilt, and cross guard, the pommel spirally fluted; the blade is inscribed. 4*l.* 4*s.* *The same.*

2620 A rapier, with four-edged blade, the cup with foliage, beautifully pierced, swept hilt and straight cross guard, and the original sheath. 8*l.* 15*s.* *Nathan.*

2621 A powerful fighting sword, the cup beautifully chased and pierced with flowers, the pommel chased with figures, with swept hilt and chased guards; the blade is inscribed "Pace porto Guera Cercho." (*See illustration.*) 17*l.* 5*s.* *Lord Londesborough.*

2622 A rapier, the shallow cup, cross guard and pommel chased with foliage. 5*l.* 15*s.* *Tower Armoury.*

2623 Another, the cup pierced in foliage, with swept hilt and scroll cross guard. 6*l.* 2*s.* 6*d.* *Davis.*

2624 Another, the cup pierced in lines of foliage, straight cross guard, and chased pommel. 5*l.* 15*s.* 6*d.* *Marlborough House.*

2625 A two-handed sword, with straight cross guard and plain pommel. 2*l.* 16*s.* *Pratt.*

2626 A German fighting sword, with straight cross guard and flat pommel, studded with silver, the blade very broad at the hilt, and tapering to the point. 8*l.* 15*s.* *Tower Armoury.*

2627 A sabre, the steel grip and cross guard terminating in eagles' heads; each side, near the fluted blade, is chased with a coat of arms. 4*l.* 10*s.* *Pratt.*

2628 A curious two-handed sword, with long bayonet-shaped

blade, the straight cross guard curved at each end. 4*l.* 4*s.* *Woodgate.*

2629 A French small sword, with Dresden grip, the hilt and pommel chased and gilt, in a velvet sheath, mounted with metal gilt. 2*l.* *Davis.*

2630 A youth's dress sword, the grip, pommel, cross, and sheath, are cased in silver, elaborately chased. 18*l.* 10*s.* *Webb.*

DAGGERS AND HUNTING KNIVES.

2631 A DAGGER, the handle and mountings of the sheath of steel, exquisitely chased and partly gilt—similar to no. 2675. 21*l.* *Marlborough House.*

2632 Another, with agate handle, silver mounted. 2*l.* 2*s.* *Hon. Charles Lamb.*

2633 A very small dirk, the handle a female figure in silver; it screws into an ebony sheath, mounted with silver. 2*l.* 2*s.* *Woodgate.*

2634 One, the handle of ruby glass, metal mounted. 1*l.* 16*s.* *Davis.*

2635 A SET OF FOUR HUNTING KNIVES, mounted with silver, enamelled with coats of arms and inscriptions; the leather case is engraved with figures and inscription. 60*l.* *British Museum.*

2636 A CASE, WITH TWO HUNTING KNIVES, with silver handles, engraved and inscribed on one side "Ave Maria gratia plena dns-te;" and on the other "Memento mei mater dei;" the leather case is embossed with birds and coats of arms. 49*l.* 10*s.* *Marlborough House.*

MATCHLOCK AND WHEEL-LOCK GUNS.

2637 A wheel-lock rifle, with case for charges: the stock is inlaid with ivory, in classical and scriptural subjects; some of the figures are in the costume of the time. 6*l.* 2*s.* 6*d.* *Pratt.*

2638 A matchlock gun, the stock inlaid with birds in ivory —about 1610. 5*l.* 5*s.* *Davis.*

2639 A wheel-lock rifle, with case for charges, the stock inlaid with ivory engraved; on a shield are engraved a coat of arms, surrounded by "Marquardus Von Hanstein zu Weilbach," and the date 1605. 6*l.* 15*s.* *Marlborough House.*

2640 A matchlock gun, 5 ft. 2 in. long, inlaid with animals in mother-o'-pearl and brass; the lock is engraved with animals, and inscribed "Kiobenhaun"—about 1620. 5*l.* 5*s.* *Woodgate.*

2641 Another, 5 ft. 1 in. long, inlaid with brass, mother-o'-pearl, and ivory. 5*l.* 5*s.* *Davis.*

2642 A wheel-lock carbine, with case for charges, the stock inlaid with ivory, engraved with figures in costume, and other subjects—about 1600. 6*l.* 12*s.* 6*d.* *The same.*

2643 Another, inlaid with mother-o'-pearl and ivory, and engraved with figures of sportsmen: there is a whistle in engraved ivory at the end of the butt, and on the reverse side to the lock is a stop for the cock—about 1600. 6*l.* 17*s.* 6*d.* *W. Lake Price, Esq.*

2644 A SHORT WHEEL-LOCK RIFLE, with case for charges: the barrel and the lock are of blued steel, beautifully ornamented with embossed silver and partly gilt, the stock is inlaid with mother-o'-pearl and ivory, engraved with figures in costume—about 1580. 8*l.* 8*s.* *The same.*

2645 A wheel-lock carbine, with case for charges: the lock is engraved, the barrel is of dark blue steel, and has been ornamented with figures in gold, the stock is inlaid with mother-o'-pearl and ivory, engraved with figures in Bohemian costume—about 1580. 7*l.* 5*s.* *Pratt.*

2646 A short stick-shaped gun, with flint lock and plain steel mountings; a sword is contained in the stock, which

is inlaid with animals in ivory—about 1680. 3*l.* *Pratt.*

2647 An Italian flint gun, the barrel inscribed with the maker's name; the stock minutely inlaid with brass and mother-o'-pearl. 4*l.* 12*s.* 6*d.* *W Lake Price Esq.*

2648 One, with matchlock and wheel-lock, inlaid with gold, the barrel chased with a coat of arms, and surmounted by a coronet and scrolls, and the date 1536; the stock has a case for charges, and is covered with ivory, engraved with classical figures and arabesques. 9*l.* 2*s.* 6*d.* *Lord Londesborough.*

2649 A wheel-lock rifle, the stock of red wood, with case for charges, inlaid and engraved with ivory and with brass ornaments; on the barrel is the date 1606. 12*l.* 10*s.* *Marlborough House.*

2650 A matchlock gun, the barrel and lock beautifully chased with scroll work, which has been gilt, and inscribed "Got und dein Willichtein, 1546;" the stock, with case for charges, inlaid with ivory. 30*l.* 10*s.* *Tower Armoury.*

2651 A long flint gun, the barrel mounted with silver, chased with masks; it is stamped on two gold marks with the word "Pistoia," under a coronet and a lion; the stock is carved with scrolls, and the butt covered partly with steel, pierced and chased with portraits. 5*l.* 12*s.* 6*d.* *Davis.*

2652 A blunderbuss, the russet barrel inlaid with wreaths of flowers in gold, and chased with trophies, and the word "London;" the stock inlaid, and mounted with chased silver; the name "Willson," on the lock. 2*l.* 8*s.* *Woodgate.*

WHEEL-LOCK AND OTHER PISTOLS.

2653 A matchlock pistol, the stock inlaid with ivory and

mother-o'-pearl, the barrel is embossed with figures, which have been formerly gilt. 2*l.* *Pratt.*

2654 A wheel-lock pistol, 32 in. long, the stock inlaid with brass and engraved mother-o'-pearl, the barrel is fluted and engraved. 5*l.* 5*s.* *Davis.*

2655 Another, 32 in. long, inlaid with figures in costume, animals and other ornaments in ivory and mother-o'-pearl, the barrel and the lock engraved and chased. *A very fine specimen.* 14*l.* *The same.*

2656 Another, 32 in. long, the stock inlaid with brass and mother-o'-pearl, the barrel has been engraved. 8*l.* *W. Lake Price, Esq.*

2657 A small wheel-lock rifle, 2 ft. 6 in. long, with case for charges, the stock inlaid with brass and mother-o'-pearl, the barrel inlaid with brass. 4*l.* 10*s.* *Woodgate.*

2658 A LONG WHEEL-LOCK PISTOL, the barrel and lock minutely chased in Italian taste, and inlaid with gold, the stock and hexagonal butt inlaid with ivory, engraved with figures in costume, and with figures, animals, and heads, in mother-o'-pearl. 5*l.* 10*s.* *Pratt.*

2659 A wheel-lock pistol, with steel stock, and catch for the girdle, the butt, which is made to contain charges, is chased and gilt. 4*l.* 4*s.* *The same.*

2660 A brace of pistols, with plain steel stocks and catches for the girdle; the locks partly engraved, and the armoury mark B K; the stocks are hollow for charges and winder. 8*l.* 5*s.* — *Alexander, Esq.*

2661 A SINGLE ONE, very curious, the whole of the barrel and steel stock are very minutely and beautifully chased with foliage; it has a steel catch, and the butt is of uncommon shape. 7*l.* 7*s.* *Lord Londesborough.*

2662 Another, small, the stock inlaid with heads and animals in ivory. 1*l.* 2*s.* *Willson.*

2663 Another, curious, with double barrel, and wheel-locks above and below, with stop locks, the stock and butt

inlaid with ivory; on the barrels are the initials H. S. and the date 1544. 5*l.* 10*s.* *Pratt.*

2664 Another, single-barrel, the stock inlaid with mother-o'-pearl and ivory, engraved with figures in the costume of the time of Charles IX. 7*l.* *W. Lake Price, Esq.*

2665 Another, with snap-haunce lock, engraved, and barrel also engraved and banded. 12*s.* *Wetterhan.*

2666 A rifle pistol, with wheel-lock, engraved, and with a winder, the stock inlaid with mother-o'-pearl and brass. 6*l.* *Woodgate.*

2667 One, with self-priming flint lock, the barrel and mountings beautifully chased with foliage in high relief. 4*l.* 4*s.* *Pratt.*

2668 A brace of flint locks, the barrels chased with Hercules and the Hydra, the steel mountings chased with masks and figures. 11*l.* *Davis.*

2669 A long pistol, the stock inlaid with scroll work of silver, and richly mounted with chased silver. 5*l.* 15*s.* *O. E. Coope, Esq.*

2670 A brace of Highland pistols, by David Dunbar, with engraved steel stocks, and catches for the girdle. 9*l.* 5*s.* — *Alexander, Esq.*

2671 A BRACE OF LONG PISTOLS, BY LAZARINO COMINAZZO, with engraved and fluted barrels: the stocks inlaid with steel, with hunting subjects of very minute work; the locks are chased—one imperfect. 10*l.* *Marlborough House.*

2672 ANOTHER BRACE, BY THE SAME: the barrels, locks, ramrods, and steel mountings beautifully chased with arabesque ornaments; the stocks partially carved. 11*l.* 15*s.* *Sir H. H. Campbell.*

2673 A LONG WHEEL-LOCK PISTOL, BY THE SAME: the lock beautifully chased, and the stock inlaid with minute arabesques in steel. 6*l.* 10*s.* *W. Lake Price, Esq.*

2674 A brace of wheel-lock pistols, with engraved barrels;

the stocks inlaid with ivory, engraved with masks and heads. 10*l.* 15*s.* *W. Lake Price, Esq.*

2675 A BRACE OF SUPERB PISTOLS: the ends of the barrels of blue steel, embossed with classical figures in gold; the locks, mountings, and the breeches of the barrels are exquisitely chased with subjects from Ovid —each pistol different; the stocks, of light coloured wood, are beautifully carved and inlaid with gold; the cocks are inscribed "Les la Roche aux Gallerie du Louvre;" the hammers are chased with the head of Louis XVI. 107*l.* *Marlborough House.*

POWDER FLASKS.

2676 One, of steel, for a wheel-lock gun, with the winder attached. 1*l.* 15*s.* *T. M. Whitehead, Esq.*

2677 Another, for a wheel-lock gun, with winder, engraved with an equestrian figure, and scroll work; partly gilt. 1*l.* *Pratt.*

2678 One of buckhorn, carved with the Last Judgment, and mounted with silver. 3*l.* 12*s.* *Lord Londesborough.*

2679 One, of metal, with a chasing of the Judgment of Paris. 4*l.* 14*s.* 6*d.* *Alex. Barker, Esq.*

2680 One, of wood, with figures stag hunting, inlaid with ivory. 2*l.* 8*s.* *W. Lake Price, Esq.*

2681 One, a stag's horn, covered with seal skin, and mounted with openwork steel; and one, covered with embossed leather. 7*l.* *Marlborough House.*

2682 One, of embossed leather, fluted; and one, covered with pierced steel. 10*s.* 6*d.* *Pratt.*

2683 The covering of a powder flask, of metal, chased with figures, and enamelled in colours. 2*l.* 17*s.* 6*d.* *The same.*

2684 A cartouch box, of wood and ivory; and a flask, of embossed leather, fluted. 1*l.* 15*s.* *O. E. Coope, Esq.*

2685 A flask, and cartouch box, with the arms of Saxony, in steel openwork. 1*l.* 14*s.* *Redfern.*

2686 A flask, with the arms of Saxony, in steel openwork; and a cartouch box, engraved with the arms. 3*l.* *W. Lake Price, Esq.*

2687 A flask, carved with a spearman, and a bullet bag attached. 2*l.* 5*s.* *Tower Armoury.*

2688 A powder flask, with a chasing of the Judgment of Paris; and a winder, for a wheel-lock gun, beautifully chased. 8*l.* 15*s.* *Marlborough House.*

2689 One, carved with a spearman, the steel work beautifully chased with scrolls, and the cartouch bag attached. 2*l.* 2*s.* *Pratt.*

2691 A winder, for a wheel-lock gun, chased with foliage; a powder flask, inlaid with mother-o'-pearl; and a set of bandeliers with belt. 5*l.* 15*s.* *Marlborough House.*

TILTING AND OTHER HELMETS.

2692 A VERY FINE BOURGUINOT, with plume holder, hooks, and screws for fastening on the tilting pieces: it opens in two parts in front, and has a high beaded comb, the visor and beaver are embossed with scrolls and lines—the date about 1530. 27*l.* *A. Fountaine, Esq.*

2693 Another, having a door in the visor, and its screw, nuts, and fastenings—its date from 1510 to 1520. 3*l.* 3*s.* *Pratt.*

2694 A fine helmet, the comb with a twisted edge; it has its original fastenings—date about 1500. 4*l.* 6*s.* *Litchfield.*

2695 A helmet, with fluted visor, the ridge is flattish, and approaches the Salade form; it has its original steel fastenings—date about 1470 or 1480. 4*l.* 4*s.* *Pratt.*

2696 A FINE BOURGUINOT, with gorget attached; it has

the original plume holder and vizor hook, the comb is rather high—date about 1540. 3*l.* 9*s.* 6*d.* *Pratt.*

2697 A FINE HELMET, with peaked visor, and twisted edges; it has only a ridge on the crown, and ornamented with lines at the bottom—date 1480 or 1490. 4*l.* *Litchfield.*

2698 A SINGULAR TILTING BOURGUINOT, fluted; the outer visor has a grotesque nose and moustache, the inner visor of open work, the comb twisted—the date about 1480 to 1490. (*See illustration.*) 53*l.* *Tower Armoury.*

At the sale this was thought to be a jester's helmet. It is more probably one of the helmets used at the so-called mock tournaments which formed part of the pageantry of the lords of misrule. In the Meyrick collection, at Goodrich Court, is a set of spirited drawings, which commemorate an entertainment of this kind given at Nuremberg in 1446, of one of which drawings the accompanying illustration is a reduced copy. It will be perceived that the housings of one of the horses is covered with fools' caps and magpies. A good account of these mock or burlesque tournaments, written by Sir Samuel Meyrick, is given in Brayley's Graphic and Historical Illustrator, p. 353.

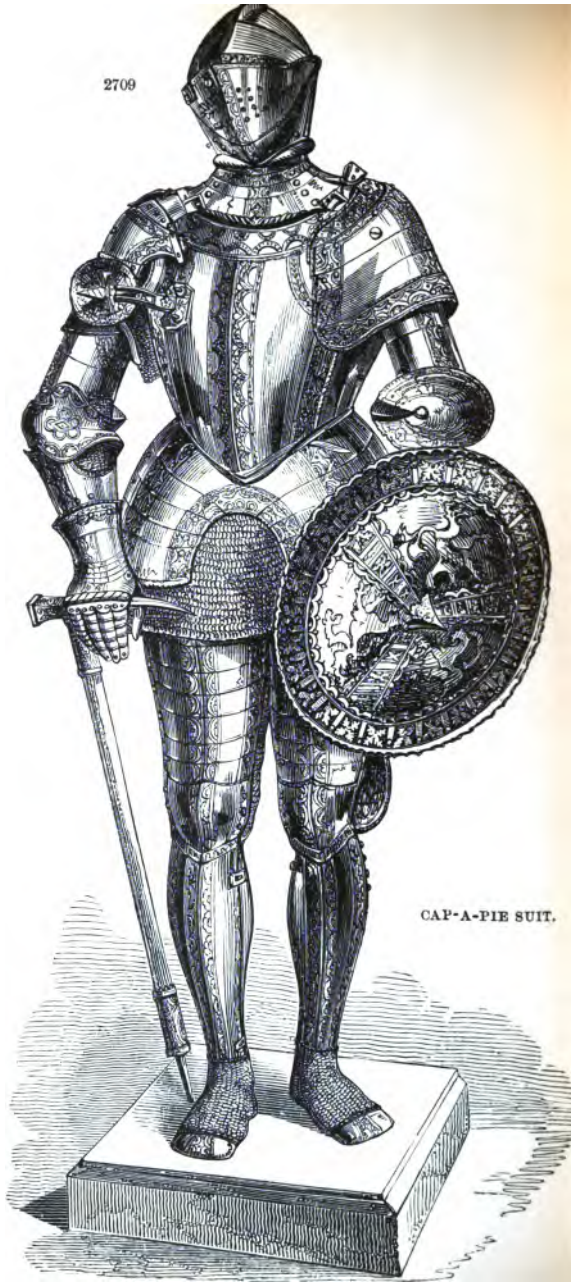
2699 A plain tilting helmet, with a high comb, and two extra tilting pieces for the beaver and mentonière; the original steel fastenings are attached to it—date between 1520 and 1545. 4*l.* *Pratt.*

2700 Another, engraved, with its beaver and visor, and shifting plates for the neck; the plume holder is at the side, and the original ornamented nuts and screws are attached—about 1490 to 1500. 4*l.* *Litchfield.*

2701 A VERY FINE TILTING BOURGUINOT, with a high comb, russet and gold, channelled and engraved, the chin piece opens in two; it has a plume holder and all its fastenings—date between 1510 and 1540. 28*l.* *Tower Armoury.*

2702 A FRENCH HELMET, OF THE FINEST CHARACTER, with a remarkable visor, perforated and fluted, the comb high and beaded, it has its original plume holder and screws, which are ornamented; it is

MOCK TOURNAMENT AT NUREMBERG, IN 1446.



CAP-A-PIE SUIT.

inlaid with gold, and engraved with hunting subjects and inscriptions, the bottom plates of the helmet have the holes for fastening it to the breast and back plates —date between 1560 and 1580. 12*l.* 10*s.* *Pratt.*

2703 A very fine morion, beautifully engraved with medallions and trophies, and inlaid with gold; there are projecting points round the bottom, the peaks are richly engraved, the plume holder is embossed—date about 1550. 9*l.* 19*s.* 6*d.* *Marquis of Breadalbane.*

2704 A fine open casque; the triple ridges embossed and chased with figures, and inlaid with gold, with embossed ear pieces; of Italian make—between 1530 and 1550. 5*l.* *Pratt.*

2705 A plain morion, without comb; the original brass ornaments and rivets are of fine character—between 1530 and 1550. 1*l.* 3*s.*

2706 An open casque, with embossed ear pieces—between 1540 and 1550. 3*l.* *Woodgate.*

2707 A helmet, with a grooved flat comb, with hold for the crest, the visor is peaked and fluted; it has moveable back plates, and is of very particular shape in the scull part—between 1460 and 1480. 5*l.* 10*s.* *Pratt.*

2708 A fine large helmet, opening in two halves, with a falling beaver, barred and ornamented with lines—about 1540. (*Engraved in Grose's Military Antiquities.*) 5*l.* *Litchfield.*

2708* A shirt of chain mail. 1*l.* 10*s.* *Pratt.*

COMPLETE SUITS OF ARMOUR.

2709 A SUPERB CAP A PIE SUIT, beautifully channelled and engraved; the helmet with a ridge, visor and beaver, gorget with lapping plates, right and left pauldrons and braces, armlets and gauntlets, back and breast plates with taces and tassets and lance rest, cuisses, and jambs, the boots of chain mail with steel toes, a roundel is attached to the right arm, of rather a different pattern, a jupon and shirt of chain mail

beneath; the engraving has been formerly gilt—probably Italian—about 1530. (*See illustration*).

This with the five following lots, all of the same pattern as the foregoing suit, were sold together. 315*l.* *Lord Londesborough.*

2710 A MENTONIERE, BREAST PLACART, TASSETS AND MANTEAU D'ARMES, engraved and chased, the manteau with lions' heads within squares.

2711 A small mentoniere; a left shoulder piece, with pass guard; a guard de bras for left elbow; and a part of a chanfron.

2712 An open casque, with one ear-piece and high comb.

2713 A helmet, of a light dress kind, without beaver, and a crest holder to affix to it.

2714 A VERY FINE CIRCULAR SHIELD, embossed with rampant lions in four divisions, and gilt.

2715 A SUPERB CAP A PIE SUIT, of fluted armour, of globose form, with salade-shaped helmet opening at the chin, with barred visor, gorget, arm pieces, and gauntlets, back and breast plates with taces, the gussets fluted, cuisses, jambs, and square-toed sollerets and spurs, and shirt of chain mail; the lance rest wanting—German, about 1510. 157*l.* 10*s.* *Marq. of Breadalbane.*

2716 A Cap a Pie Suit, of plain armour, with fluted edges: the helmet with low ridge, of curious form, and neck-piece attached, beaver, gorget, pauldrons with braces and pass guards, arm pieces and gauntlets, back and breast plates with taces, tassets, and lance rest, solid cuisses and jambs, with square-toed sollerets; the belt has a curious chain for attaching the sword—probably Spanish—about 1520. 102*l.* 18*s.* *The same.*

2717 Another Cap a Pie Suit, of plain armour, of globose form; consisting of helmet of salade form, with fluted ridge and visor, gorget, back and breast plates, with taces, tassets, and lance rest, pauldrons with pass guards and braces, arm pieces and gauntlets, solid

cuisses, and jambs, with square-toed sollerets—about 1520. 116*l.* 11*s.* *Tower Armoury.*

2718 A Cap a Pie Suit, of plain armour; consisting of helmet with visor, gorget, back and breast plates with taces and tassets, right arm piece and gauntlet, left pauldron, with braces and arm pieces, and massive tilting gauntlet and guard bras for the elbow, cuisses, jambs, and stirrup sollerets; this suit has a manteau d'armes with spike, and painted with a coat of arms, and a plain roundel for the right shoulder; it has the original leather and silk belt for the sword—about 1540. 71*l.* 8*s.* *Marquis of Breadalbane.*

Amount of Twenty-first Day's Sale, 1687*l.* 15*s.*

TWENTY-SECOND DAY'S SALE.

VENETIAN GLASS.

2719 A small two-handled cup, with masks and bosses, and blue rim. 2*l.* 1 *s.* *Marlborough House.*

2720 A small e[illegible]nce ewer, on metal stand. 7*l.* *The same.*

2721 Another, with bosses and blue ornaments on the handle. 2*l.* 15*s.* *British Museum.*

2722 A glass, on tall elegant openwork stem, partly of blue glass. 7*l.* *Marlborough House.*

2723 A tall glass and cover, on open stem. 1*l.* 6*s.* *P. B. Purnell, Esq.*

2724 A glass, on stem, ornamented with a flower and leaves. 2*l.* 15*s.* *Durlacher.*

2725 A vessel, in the form of a bunch of grapes, with upright spout, and bird's head above. 3*l.* 10*s.* *O. E. Coope, Esq.*

2726 A tall drinking glass, with two bands and gilt edge. 3*l.* *Marlborough House.*

2727 Another, with curious openwork stem. 5*l.* *The same.*

2728 A goblet and cover, on stem, of blue glass, with waved surface. 7*l.* *M. T. Smith, M.P.*

2729 A fine large flat tazza, on stem, enamelled with foliage and arabesques, partly gilt—9½ in. high. 54*l.* *Baron Gustave de Rothschild.*

2730 A plate, delicately engraved with terminal figures, masks, and festoons—10¼ in. diameter. 4*l.* *Felix Slade, Esq.*

2731 One, smaller, with a shield of arms in the centre. 8*l.* *The same.*

2732 A tazza, with a shield of arms in the centre, on stem, with masks which have been gilt. 38*l.* *The same.*

2733 A glass, on elaborate openwork twisted stem, with blue ornaments—14 in. high. 17*l.* *Marlborough House.*

2734 Another, nearly similar. (*See illustration.*) 20*l.* 10*s.* *British Museum.*

2735 Another, mounted, with silver stand—13 in. high. 22*l.* 10*s.* *Felix Slade, Esq.*

2736 A tazza, enamelled with three figures, on stem, with masks partly gilt, mounted on silver-gilt embossed stand—7 in. high. 11*l.* 10*s.* *Baron S. de Rothschild.*

VITRO DI TRINA.

2737 A two-handled tazza. 1*l.* *D. Falcke.*

2738 A goblet, with bulb ornaments beneath. 4*l.* *Marlborough House.*

2739 A goblet, with diagonal stripes of white. 6*l.* 15*s.* *The same.*

2740 A low goblet, with broad stripes. 1*l.* 6*s.* *Carr.*

2741 A taller goblet, with raised ribbon stripes. 4*l.* 15*s.* *British Museum.*

2742 Another, with laced stripes. 1*l.* 1*s.* *Wedderburne.*

2743 A small globular vessel, with upright handle, and rings, and stripes of different colours. 3*l.* 12*s.* *Chaffers.*

2744 A glass, on stem, with diagonal lacework. 4*l.* *D. Falcke.*

2745 An elegant glass, on stem, with crossed stripes. 5*l.* *Marlborough House.*

2788

SCHMELTZ VASE.

2877

GRES DE FLANDRES.

2734

VENETIAN GLASS.

2746 A low circular vessel, with diagonal stripes, of blue and green, and metal handle. 20*l.* *Marlborough House.*

2747 A glass, on stem, with diagonal stripes. 2*l.* 5*s.* *The same.*

2748 A flat vase, and cover, on stem, with horizontal stripes. 2*l.* 10*s.* *British Museum.*

2749 A tazza, with two blue handles, and yellow stripes beneath the lip. 10*l.* 10*s.* *Felix Slade, Esq.*

2750 A globular vase and cover, on stem with delicate crossed stripes. 3*l.* 3*s.* *O. E. Coope, Esq.*

2751 A glass, on stem, with laced stripes. 2*l.* *The same.*

2752 A bocale, with laced stripes. 1*l.* 9*s.* *Wedderburne.*

2753 A two-handled tazza, with blue stripes. 3*l.* 3*s.* *O. E. Coope, Esq.*

2754 A tazza, with blue twisted stripes. 1*l.* 13*s.* *Chaffers.*

2755 A glass, on stem, with diagonal stripes. 3*l.* 3*s.* *Felix Slade, Esq.*

2756 A goblet, on stem, with stripes on the bowl. 1*l.* 13*s.* *Geo. S. Nicholson, Esq.*

2757 A tazza, with crimson diagonal stripes. 1*l.* 10*s.* *Marlborough House.*

2758 A two-handled tazza, with very delicate stripes. 1*l.* 5*s.* *Wedderburne.*

2759 A globular vase and cover, on stem, with stripes and laced work. 2*l.* 5*s.* *O. E. Coope, Esq.*

2760 A globular vessel, with boss ornaments, and upright handle. 11*l.* *Prince Soltykoff, Paris.*

2761 A bocale, with stripes. 2*l.* 10*s.* *O. E. Coope, Esq.*

2762 A goblet, in the form of a boot, with spurs and zigzag ornaments. 2*l.* 5*s.* *P. B. Purnell, Esq.*

2763 A vase and cover, with trellis stripes. 1*l.* 5*s.* *Durlacher.*

2764 A small goblet, with crimson stripes. 1*l.* 10*s.* *Wedderburne.*

2765 A tazza, on stem, with white bands, gilt. 16*l.* 10*s.* *Felix Slade, Esq.*

2766 A bocale, with diagonal stripes. 1*l.* *Marlborough House.*

2767 A globular small bottle; and a small bottle and cover. 2*l.* 5*s.* *Wetterhan.*

2768 A goblet, of thick glass, with coloured lace stripes. Sold with no. 2769.

2769 An essence bottle, with yellow diagonal stripes on three mask feet. 10*l.* 15*s.* *D. Falcke.*

2770 A bocale, with close diagonal stripes. 1*l.* 4*s.* *Marlborough House.*

2771 An ewer, with handle, with broad festoons of white. 1*l.* 15*s.* *Rhodes.*

2772 Two goblets, with pink stripes; and one, with blue stripes—imperfect. 2*l.* 2*s.* *Marlborough House.*

2773 A small jar and cover, with laced stripes. 10*s.* 6*d.* *The same.*

2774 A globular vase and cover, on stem, with upright stripes and bosses on the cover. 5*l.* 5*s.* *Geo. S. Nicholson, Esq.*

2775 A drinking glass, with boss ornaments on the bowl, mounted with metal-handle. 2*l.* 2*s.* *Marlborough House.*

2776 A two-handled vase, with upright stripes and laced bands. 11*l.* *British Museum.*

2777 A bocale, with diagonal stripes—9 in. high. 1*l.* 1*s.* *Wedderburne.*

2778 A tall, globular bottle, with laced, upright bands—10 in. high. 1*l.* 11*s.* *Chaffers.*

2779 A tazza, on stem, with diagonal lines—10 in. diameter. 13*s.* *The same.*

2780 A tall goblet and cover, on stem, with diapered surface. 3*l.* 3*s.* *O. E. Coope, Esq.*

2781 A tazza, on stem, with two handles, with broad stripes and laced bands. 18*s.* *Davis.*

2782 A tall goblet and cover, on stem, with laced bands. 1*l.* 9*s.* *British Museum.*

2783 An elegant ewer, with handle, with broad stripes and ribbon bands. 10*l.* 10*s.* *Durlacher.*

2784 A drinking glass, on circular open stem, with geranium

flowers in the centre—11 in. high. 35*l.* *Felix Slade, Esq.*

2785 A low vase, cover, and stand, with diagonal flutings, and bands of zigzag—extreme diameter 20 in. 3*l.* 10*s.* *Woodgate.*

2786 A bottle, in the form of a pistol—16 in. long. 18*s.* *R. S. White, Esq.*

SCHMELTZ.

2787 A pair of small ewers, with ornamented handles of opal colour. 8*l.* 5*s.* *Marlborough House.*

2788 A small vase, the lip compressed on each side, with two ornamental handles, of opal. (*See illustration.*) 9*l.* *The same.*

2789 A cup, in imitation of gold porphyry. 3*l.* *Marlborough House.*

2790 An oval nautilus-shaped tazza, on stem of opal glass—6 in. high. 4*l.* *Sir H. H. Campbell.*

2791 A beautiful vase, with handle and spout, of ruby, waved with green and other colours—12½ in. high. 10*l.* 10*s* *Marlborough House.*

OPALISED GLASS.

2792 A glass, on tall openwork stem—9½ in. high. 21*l* *Martin T. Smith, M.P.*

2793 A glass, with curious leaf-shaped curved lip, on stem—8 in. high. 13*l.* *Marlborough House.*

2794 A cup, on stem. 8*l.* *British Museum.*

2795 A candlestick, on fluted stem and plinth—9 in. high. 5*l.* 10*s.* *Durlacher.*

2796 A flat tazza, of yellow and other colours—8½ in. diameter. 3*l.* 5*s.* *Marlborough House.*

2797 Two cups—green. 2*l.* 12*s.* *Annoot and Gale.*

2798 Two cups, with gold. 5*l.* *British Museum.*

2799 A small tazza; and a pair of small globular vessels. 2
British Museum.

2800 A teapot and ewer, gold with green handle. 2*l.* 2
Wetterhan.

2801 A fluted basin, of rich colour and gold. 1*l.* 10*s.* 0.
Coope, Esq.

2802 A small cup; a small bottle; and a globular stand
1*l.* 14*s.* *Nathan.*

2803 A small barrel-shaped vessel, red and white. 2*l.* 3
Marlborough House.

FROSTED VENETIAN GLASS.

2804 A bocale, with lions' heads in relief—gilt—8¼ in. high
10*l.* 10*s.* *Felix Slade, Esq.*

2805 Another, similar, with gilt band round the edge—8 in
high. 3*l.* 10*s.* *Sir H. H. Campbell.*

2806 A beautiful large ewer, with straight spout and scro
handle; and basin—the basin 13¾ in. diameter
16*l.* 5*s.* 6*d.* *Marlborough House.*

2807 A vase of elegant form, with masks, festoons, and flu
ings in relief—8½ in. high. 9*l.* 15*s.* *British Museum*

2808 A circular flat vessel, with upright handle in rings—
bosses and bands on the side. 8*l.* 5*s.* *The same.*

2809 A small low ewer, with white bands. 12*l.* *Felix Slad*
Esq.

GERMAN GLASS.

2810 A goblet and cover, on stem, engraved with the arms
Saxony. Sold with no. 2811.

2811 A tall weinstock green glass—14 in. high. 10*s.* *Gal*

2812 A tall goblet, on stem, with cover, with arms and i
scription, gilt. 3*l.* 5*s.* *Marlborough House.*

2813 Another, with landscape in Indian ink—13 in. high. 3
The same.

2814 A goblet and cover, of green glass, engraved with im
perial arms. 3*l.* *The same.*

2815 A deep blue bottle, engraved with arms, and inscribed "Rudolf, H. V., 1672." 7*s.* *Davis.*

2816 A quart hock glass, with Cupid seated on a barrel, and inscription—8½ in. high. 17*s.* *Wetterhan.*

2817 An oval ruby flat glass, enamelled, with inscription in white. 4*l.* *Marlborough House.*

2818 A green flat glass, with indented lip. 12*l.* 2*s.* 6*d.* *Felix Slade, Esq.*

2819 A green weinstock glass—9 in. high. 10*s.* *Marlborough House.*

2820 A blue ditto—10 in. high. 1*l.* 2*s.* *Felix Slade, Esq.*

2821 A large green hock glass, with inscription—imperfect—10 in. high. Sold with no. 2822.

2822 Another, with arms. 10*s.* 6*d.* *Chaffers.*

2823 Another, engraved with huntsmen—10 in. high. 1*l.* 6*s.* *Marks.*

2824 A very tall glass, with portrait of a queen—13 in. 1*l.* 5*s.* *R. S. White, Esq.*

2825 A goblet, on stem, with cover, engraved with a view of Hirschberg. 2*l.* 2*s.* *Nathan.*

2826 A tall ribbed bocale, with inscriptions and wreaths of leaves—12 in. high. 4*l.* *Marlborough House.*

2827 A glass and cover, on foot, with medallion of Philip IV., and three coats of arms.—10 in. high. 12*s.* *Rev. W. Pigott.*

2828 A glass, on foot, with Cupid and devices, "Tout pour l'amour"—9 in. high. 14*s.* *The same.*

2829 A tall glass, on rich figured stem, with shields of arms, and figures; and a spoon and fork — imperfect. 1*l.* 11*s.* 6*d.* *Watson.*

2830 A glass, on tall stem, with a bishop's arms, surrounded by vines—10½ in. high. 1*l.* 11*s.* *Rev. W. Pigott.*

2831 Another, on high ornamental stem, with figures of birds, and coats of arms—11 in. high. 4*l.* *Marlborough House.*

2832 A very tall glass, with arms of the Holy Roman Empire,

and Electorate, 1655—16 in. high. 6*l.* *Felix Slade, Esq.*

2833 A tall glass and cover, on foot, with a seaport and figures —17½ in. 2*l.* *R. S. White, Esq.*

2834 Another, blue, inscribed "Floreat Domus Palatina," and arms—17½ in. high. 2*l.* 10*s.* *Col. Sibthorp, M.P.*

2835 A very tall glass, on twisted stem, with Bacchus seated on a barrel with grapes—17 in. high. 1*l.* 17*s.* *Rev. W. Pigott.*

2836 A tall glass and cover, on stem, with the Emperor Leopold, and inscription—17 in. high. 1*l.* 1*s.* *The same.*

2837 Another, with a boar hunt—16 in. high. 1*l.* 3*s.* *P. B. Purnell, Esq.*

2838 A tall Venetian glass and ribbed cover, with twisted handle and stem, of green and white, with shield of arms—15 in. high. 21*l.* *Martin T. Smith, M.P.*

2839 Another, on elegant twisted stem, with birds' heads and green combs—14½ in. high. 30*l.* *Marlborough House.*

2840 Another, nearly similar. 19*l.* *Baron Gustave de Rothschild.*

ENAMELLED GERMAN GLASS.

2841 A bottle, with the arms of the Holy Roman Empire, the Crucifixion on the centre of the eagle, 1576—11 in. high. 9*l.* *Baron A. de Rothschild.*

2842 A bocale, with horsemen, and two shields of arms—11½ in. high. 2*l.* 10*s.* *British Museum.*

2843 Another, with a lady in a white dress, and shield of arms in wreaths—12 in. high. 3*l.* *The same.*

2844 A vidercom, with different trades, in compartments, inscribed "Hieronymuss Fisscher, 1679"—12 in. high. 8*l.* 5*s.* *Marlborough House.*

2845 Another, with the arms of the Holy Roman Empire, and inscription, 1661 — 11½ in. high. 7*l.* *Marquis of Breadalbane.*

2846 Another, and cover, light green, with the Fichtel Giberge, and animals, with inscriptions, 1664—13 in. high. 3*l.* 10*s.* *Durlacher.*

2847 A vidercom, with a German Emperor, surrounded by the Seven Electors, verses beneath, 1601—11½ in. high. 10*l.* *The same.*

2848 Another, with cover, and arms of the Holy Roman Empire, 1625—12 in. high. 7*l.* *British Museum.*

2849 A jug, with glass cover, with Christ and the woman of Samaria, the text inscribed, 1652—13 in. high. 9*l.* 15*s.* *Marlborough House.*

2850 A bocale, with arms of Johannes Schemdt, 1602—11½ in. high. 2*l.* 2*s.* *Rev. W. Pigott.*

2851 Another, with arms of Roccho Grasl, 1603—10½ in. high. 1*l.* 15*s.* *Marlborough House.*

2852 A bocale, with the Fichtel Giberge. 2*l.* *Marquis of Breadalbane.*

2853 Another, with a lady in white, and shield of arms—11 in. high. 4*l.* 7*s.* *Felix Slade, Esq.*

2854 A vidercom and cover, with the rivers running from mountains, two figures behind, 1676—12 in. high. 3*l.* *British Museum.*

2855 Another, on foot, with cover, and two shields of arms—12 in. high. 3*l.* 5*s.* *Felix Slade, Esq.*

GRÉS DE FLANDRES JUGS.

2856 A white jug, pewter-mounted, the surface reticulated, with drunken and dancing figures, masks and ornaments—dated 1589—7¼ in. high. 10*l.* 5*s.* *D. Falcke.*

2857 A curious brown and blue barrel-shaped vessel, pewter-mounted, with ornaments and coats of arms round, and two large coats with oval wreaths, IF. V. and H. V. inscribed—6 in. high. 4*l.* 4*s.* *British Museum.*

2858 A small blue and white mug, with chequers, and C. R., with a crown—3¾ in. high. 7*l.* *Gale.*

2859 A curious square bottle, with blue and brown rude ornaments—dated 1618—7 in. high. 18*l.* *P. B. Purnell, Esq.*

2860 A white jug, reticulated with ornaments, heads, etc. with original silver mounting and lid—dated 1589, on handle—7½ in. high. 5*l.* 10*s.* *Marlborough House.*

2861 A dark lava jug, with original metal-gilt ornamented mountings, the lid engraved T. S.—date perhaps about 1600—6 in. high. 1*l.* 13*s.* *The same.*

2862 An ancient black lather mug, with silver rim, and coat of arms—no date, probably about the time of James II.—6¾ in. high; and one, with engraved silver lid. 10*l.* 2*s.* 6*d.* *W. Meyrick, Esq.*

2863 A curious glazed and coloured square earthenware vase, with metal tap, figures on horseback hunting, trees, etc. in relief, with masks and other ornaments—date perhaps about from 1500 to 1530—8¾ in. high. *Very curious.* 7*l.* 5*s.* *British Museum.*

2864 A brown jug, with pewter lid, with two armorial bearings in ovals; a pelican and young in the centre, supported by two griffins, masks, and other ornaments—dated 1599, and long inscription—13¼ in. high. 4*l.* 15*s.* *The same.*

2865 A grés jug, with pewter lid, blue and white, with a classical procession—dated 1589, and initials I. E.—14 in. high. 5*l.* *The same.*

2866 Another, with pewter mounting, blue and white, masks and ornaments, and scriptural and historical subjects in arched compartments—dated 1622; an oval medallion, with inscription and shield with device—16 in. high. 9*l.* *The same.*

2867 Another, with the handle of the lid formed of a figure of the Magdalen seated, with blue and white ornaments, and the Crucifixion in the centre—date about 1670—13½ in. high. 7*l.* *Marquis of Breadalbane.*

2868 A pewter jug and cover, embossed with three medallions

of Patientia, Solertia, and Nonvi—6½ in. high. 4*l.* 10*s.* *British Museum.*

2869 A blue, white, and brown jug, pewter mounted, with embossed ornaments and masks, and full coat of arms in front—no date—15 in. high. 16*l.* *The same.*

2870 A very large brown jug, with grey-bearded head, three large coats of arms, and two smaller; the imperial double eagle in the centre, the arms of England, and inscription of Elizabeth Regina, etc.—dated 1594—14¼ in. high. 7*l.* *F. L. Popham, Esq.*

2871 An English blue and white earthenware jug, with a little yellow in the painting, with Prince of Wales's feathers, helmet, crest, and cypher, within shield—dated 1638—pewter mounted—10 in. high. 2*l.* 5*s.* *British Museum.*

2872 A carved wooden tankard, with emblematic medallions of Faith, Hope, and Charity, a hare hunt, etc.—no date—7½ in. high. 3*l.* 3*s.* *Col. Sibthorp, M.P.*

2873 A brown jug, highly glazed, with figures of dancing boors, bagpipers, etc.—dated 1576, with long inscriptions—9 in. high. 4*l.* 4*s.* *Marquis of Breadalbane.*

2874 A curious hour-glass shaped-brown jug, pewter mounted, with four double handles and four single, with pendant rings—date probably 1580—11 in. high. 5*l.* 15*s.* *Col. Sibthorp, M.P.*

2875 A brown jug, with pewter lid, and renaissance ornaments, with three coats of arms—dated 1587—9 in. high. 1*l.* 10*s.* *British Museum.*

2876 Another, with men holding shields of Electorate arms, under arches, with renaissance ornaments—dated 1602—11 in. high. 2*l.* *Annoot and Gale.*

2877 A FINE BLUE AND WHITE GRÉS DE FLANDRES JUG, of very curious three-sided form, circle and half circle, with figures dancing, under the handle; masks and ornaments at the top; under lip, a cypher and G. B.

—dated 1602, with long inscription—17½ in. high. (*See Illustration.*) 29*l.* 8*s.* *P. B. Purnell, Esq.*

2878 A circular glazed Delft tazza, on foot; marriage symbol, with six handles and coloured ornaments in relief, hands united, birds, etc.; within P. P. C. anno 1656—6 in. diameter, exclusive of handles, and 2¼ in. high. 3*l.* 15*s.* *Marlborough House.*

2879 A VERY FINE BLUE AND WHITE GRES JUG, pewter mounted, with an equestrian cavalcade, masks, ornaments, and long inscription—dated 1587—18½ in. high. 14*l.* 10*s.* *S. Addington, Esq.*

2880 A tall white cannette, pewter mounted, with scriptural and classical subjects; in the centre, date 1574 and armorial bearings, lion rampant, crest, helmet, etc., B. I. V.—17¾ in. high. 12*l.* 10*s.* *Marlborough House.*

2881 A blue and white grés flat jug, pewter mounted, with figures, and many crests and coats of arms—dated 1601—15½ in. high. 14*l.* *British Museum.*

2882 A curious white round jug, pewter mounted, with the Crucifixion and two other subjects: rude early—date probably from 1540 to 1550—6½ in. high. 3*l.* 3*s.* *The same.*

Amount of Twenty-second Day's Sale, 987*l.* 15*s.*

TWENTY-THIRD DAY'S SALE.

GERMAN GLASS.

2883 A mug, with a gentleman and lady, and inscription in white—6½ in. high. 2*l.* 8*s.* *P. B. Purnell, Esq.*

2884 A purple mug, with a medallion and arabesques—6½ in. high. 1*l.* 2*s.* *C. S. Bale, Esq.*

2885 A white opalised mug, with pewter lid, enamelled—8½ in. high. 12*s.* *Gale.*

2886 A tankard, blue, with a lady and gentleman pledging each other, 1601, with metal lid—7 in. high. 1*l.* 16*s.* *P. B. Purnell, Esq.*

2887 A blue bocale, with a sportsman shooting a stag—6½ in. high. 4*l.* *Marlborough House.*

2888 Another, with arms and cypher, 1678. 2*l.* *The same.*

2889 A bocale, with figures feasting and musicians, with arabesque borders—4½ in. high. 19*s.* *Woodgate.*

2890 One, with arms of George Frederick, Margraff of Brandenburg, 6¼ in. high. 16*s.* *R. S. White, Esq.*

2891 A glass, engraved with portrait of Barnevelt—7¼ in. high. 1*l.* 10*s.* *Sir Charles R. Price.*

2892 One, with portrait of Cornelius de Guselaar, Pensioner of Dordrecht. 10*s.* *D. Falcke.*

2893 A cut mug and cover, with two subjects of fountains before châteaux, and arabesques—8 in. high. 11*l.* *Marlborough House.*

2894 A small cup, with a landscape, gilt—imperfect. 1*l.* 1*s.* *The same.*

2895 A bocale and cover, with busts of Cosmo III. and Ferdinand Duke of Tuscany, and arms—9 in. high. 1*l.* 12*s.* *R. S. White, Esq.*

2896 One, with Cupid before a cask, and two landscapes,

with inscriptions, mounted with silver gilt—8½ in. high. 4*l.* 15*s.* *John D. Gardner, Esq.*

2897 A mug, with two shields of arms engraved. 13*s.* *Capt. Robson.*

2898 A tumbler, with arabesques, and red and green gem bosses—4¾ in. high. 4*l.* *Marlborough House.*

2899 A mug, with cypher and coronet, mounted with silver-gilt lid, on which is a medal of John Henry, Duke of Saxony, 1500; a small gold coin of Frederick William, Duke of Brandenburg, in the bottom—7½ in. high. 11*l.* *Morant.*

2900 A pair of flat-sided bottles, engraved with arabesques —10 in. high. 17*l.* *Marlborough House.*

2901 A flat pilgrim's bottle, with two shields of arms enamelled, and rings for handles—11 in. high. 18*l.* *British Museum.*

2902 A small globular fluted jug, of blue glass—7½ in. high. 5*l.* *C. S. Bale, Esq.*

2903 A green cup, on stem, engraved with flowers. 2*l.* 10*s.* *The same.*

2904 A small globular bottle, with painted neck, enamelled with two shields of arms and scrolls. 33*l.* *Marlborough House.*

2905 A fine bocale and cover, the surface waved, surmounted by the imperial eagle—21 in. high. (*See illustration.*) 36*l.* *The same.*

2906 A tall glass and cover on stem, engraved with a battle in a landscape, and trophies on the cover—21 in. high. 2*l.* 12*s.* 6*d.* *Gale.*

2907 Another, with imperial arms, inscribed Augustissima Patronanza, for Maria Theresa—17 in. high. 4*l.* 4*s.* *Chaffers.*

2908 Another, with medallion of an elector, and a battle—18 in. high. 3*l.* *The same.*

2909 A CURIOUS GLOBULAR BOTTLE, with tall neck: within is a group of three fruits on leaf stands, enamelled

in colours, and a fruit forms the stopper—21½ in. high. 3*l.* 15*s.* *British Museum.*

VENETIAN GLASS.

2910 A glass, on openwork stem, with blue bosses. 5*l.* 10*s.* *The same.*

2911 A scalloped glass, on openwork crested stem, blue on one side. 7*l.* *The same.*

2912 A horn, of deep blue, with twisted bands of white, raised. 4*l.* 10*s.* *Baron Gustave de Rothschild.*

2913 A large flat glass, delicately engraved with scrolls, on openwork blue stem. 4*l.* 15*s.* *Annoot and Gale.*

2914 A green glass, on twisted stem. 4*l.* 5*s.* *Lady Carrington.*

2915 A scalloped glass, with bands raised, on embossed stem, 5*l.* 5*s.* *Felix Slade, Esq.*

2916 A tall, four scalloped glass, engraved with arabesques. 4*l.* 15*s.* *The same.*

2917 Another, lower, with spiral red line in stem. 2*l.* 15*s.* *S. Addington, Esq.*

2918 A tall glass, on stem, with Diana and Bellona, and elaborate arabesque borders — 6½ in. high. 2*l.* 17*s.* *John D. Gardner, Esq.*

2919 One, engraved with a princess, and shield of arms. 2*l.* 15*s.* *Durlacher.*

2920 One, richly engraved with scrolls, 6½ in. high. 2*l.* 2*s.* *Marlborough House.*

2921 An oblong basin and hexagonal ewer, with small landscapes, arms and arabesques of minute design—length of ewer 7¾ in. 15*l.* *The same.*

2922 A chalice, on stem, engraved I. H. S.—6¾ in. high. 1*l.* 6*s.* *Wedderburne.*

2923 An oval shaped glass, with landscapes engraved. 7*l.* 10*s.* *Marlborough House.*

2924 A small square jar and cover, with figures, arms, and arabesques. 3*l.* 18*s.* *John D. Gardner, Esq.*

2925 A tazza, on stem, with delicate waved cup. 10*l.* *British Museum.*

2926 Another, delicately engraved with frieze of animals and trees, with German inscription, 1599. 18*l.* *Felix Slade, Esq.*

2927 A glass, in the form of a beehive, mounted with metal bell—7½ in. high. 2*l.* 10*s.* *Marlborough House.*

2928 A glass, mounted with silver sphere, with a die in it, a figure of Fortune above—9 in. high. 8*l.* *The same.*

2929 A vessel in the form of an elephant, with blue edges. 2*l.* 7*s.* *R. S. White, Esq.*

2930 A globular glass and cover, with a marine globe inside, enamelled, with a fish—8½ in. high. 4*l.* 15*s.* *British Museum.*

2931 A jug, with very curious double fluted spout, ornamented with bands, blue bosses on the handle—9 in. high. 3*l.* 15*s.* *John D. Gardner, Esq.*

2932 A globular vase and cover, with projecting drop ornaments of red, blue, and green. 8*l.* *Marlborough House.*

2933 A light blue drinking glass, on embossed metal stem—9 in. high—12*l.* 10*s.* *British Museum.*

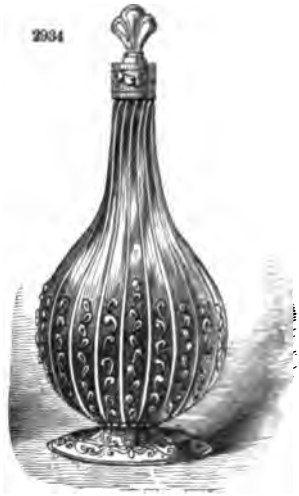
2934 A very elegant flat-sided bottle, with raised leaf ornaments, enamelled between white stripes mounted with silver — 10½ in. high. (*See illustration.*) 17*l.* 10*s.* *Felix Slade, Esq.*

2935 A vessel, in the form of a sceptre, of deep blue, with openwork ornaments on the top, the bottom mounted with pewter—12 in. long. 1*l.* 8*s.* *Durlacher.*

2936 A tall glass, the cover surmounted by a serpent, on stem formed of a pelican, with blue crest and wings—18 in. high. (*See illustration.*) 55*l.* *Felix Slade, Esq.*

2937 A horn shaped glass, with embossed rings, mounted with silver bell at the end; on the silver rim is in-

2934



VENETIAN GLASS BOTTLE.

2905

GERMAN GLASS BOCALE.

2936

VENETIAN GLASS.

scribed "Qui tient y boit," and date 1595; French inscriptions scratched on the glass. 3*l.* 5*s.* *British Museum.*

2938 A horn-shaped glass waved with white lines with two blue rings—width of arc 13 in. 2*l.* 8*s.* *Thomas.*

VITRO DI TRINA.

2939 A small jar; and a globular bottle, with waved lines, 14*s.* *Carr.*

2940 A two-handled flat bottle, with stripes of laced ornaments—12 in. high. 3*l.* *D. Falcke.*

2941 A square vessel, with broad stripes. 10*s.* 6*d.* *Rhodes.*

2942 A bocale, with two white bands, and flutings below. 1*l.* 1*s.* *British Museum.*

2943 A glass, on openwork twisted stem of blue and white—12½ in. high. 15*l.* *Annoot and Gale.*

2944 A fine bocale, with upright stripes and mask handles, —12 in. high. 3*l.* *C. S. Bale, Esq.*

2945 A superb ewer and basin, with lines of lacework, the ewer with indented edge and straight handle—the basin 14½ in. diameter. 9*l.* *Sir H. H. Campbell.*

2946 A tall glass and cover, on stem, with fine stripes, and laced lines, 15 in. high. 3*l.* 10*s.* *Chaffers.*

2947 A tazza, on stem, with laced stripes. 6*l.* 10*s.* *Felix Slade, Esq.*

2948 A jug and cover, with spiral lines, a flower in relief, inside—9¾ in. high. 1*l.* 13*s.* *John D. Gardner, Esq.*

2949 A tazza, on stem, with crossed lines. 1*l.* 11*s.* 6*d.* *Chaffers.*

2950 A goblet and cover, striped with white, on stem ornamented with masks and festoons—10½ in. high. *British Museum.*

2951 A basin, with delicate crossed lines—9 in. diameter. 1*l.* 1*s.* *Wedderburne.*

2952 An elegant tazza, with indented edges, on stem. 9*l.* *Felix Slade, Esq.*

2953 A mug, with handle, blue chain band round the su face, and raised ornaments. 6*l.* 15*s.* *Marlborou House.*

2954 A tazza, on stem, with spiral lines—6½ in. diamete 1*l.* 18*s.* *O. E. Coope, Esq.*

2955 One, with spiral crossed lines, 7 in. diameter. 21*l.* *F lix Slade, Esq.*

2956 One, with rope ornaments raised—6 in. diameter. 6*l.* 5 *The same.*

2957 One, with laced lines—6½ in. diameter. 12*l.* 10*s.* *Mar borough House.*

2958 A glass, on stem, with coloured stripes. 14*l.* 5 *Martin T. Smith, M.P.*

2959 A vessel, in the form of a porpoise. (*See illustration.*) 7*l.* 5*s.* *Marlborough House.*

2960 A flagon, striped with turquoise and white, with a mas in relief—10 in. high. 12*l.* 10*s.* *C. S. Bale, Esq.*

2961 A globular vase, with maroon and white stripes—8 in high. 4*l.* 4*s.* *Marlborough House.*

2962 A tall glass, on stem, with pink stripes. 11*l.* 11 *S. Addington, Esq.*

2963 A square bottle, with blue and white stripes and flutings 1*l.* 1*s.* *Marlborough House.*

2964 An elegant flat-sided bottle, with blue and red stripes partly gilt—10 in. high. 12*l.* *Rev. J. W. Martin.*

2965 A bocale, with red and blue diagonal stripes—6½ in high. 12*l.* *C. S. Bale, Esq.*

2966 Another, with purple, blue, and yellow stripes—6¾ in high. 12*l.* 12*s.* *S. Addington, Esq.*

2967 Another, with red and blue stripes—6 in. high. 4 *British Museum.*

2968 One, nearly similar—6¾ in. high. 4*l.* 10*s.* *Marl borough House.*

2969 A cannette, with handle, blue and white diagonal stripes, with masks in the front, pewter lid—9½ in. high. 5*l.* 10*s.* *C. S. Bale, Esq.*

2970 A bocale, with blue and white diagonal stripes—8 in. high. 4*l.* *Marlborough House.*

2971 Another, similar, with masks in relief—imperfect—8½ in. high. 6*l.* 10*s.* *British Museum.*

2972 A large dish, with crossed spiral lines—16 in. diameter. 11*l.* *Marlborough House.*

RUBY GLASS.

2973 A goblet, with birds and flowers, on ball feet; and a small purple decanter. 3*l.* *O. E. Coope, Esq.*

2974 A tazza, the border engraved with arabesques, deep crimson—7½ in. diameter. 3*l.* 3*s.* *Marlborough House.*

2975 One, larger, with flowers and arms, inscribed M.S.S.G.B.—9 in. diameter. 3*l.* 7*s.* *The same.*

2976 A fluted tazza, of rich orange-colour. 1*l.* 1*s.* *R. S. White, Esq.*

2977 A goblet, crimson, spirally fluted, on stem, embossed with masks and festoons. 13*l.* 10*s.* *Marlborough House.*

2978 A very curious ornament, pyramidal oval, on stem, gilt—9 in. high. 5*l.* 5*s.* *The same.*

2979 A fluted upright bottle, of rich deep colour, the surface coarsely frosted—7½ in. high. 5*l.* 5*s.* *The same.*

2980 A jug, with white waved ornaments, of very early and rude design, on very deep red—7¾ in. high. 2*l.* 2*s.* *Annoot and Gale.*

2981 A mug, with spots raised in imitation of gems; the borders have been gilt, with pewter lid—5 in. high. 10*l.* 10*s.* *Baron S. de Rothschild.*

2982 A pair of glasses, fluted, on pale stems. 17*l.* *John D. Gardner, Esq.*

2983 A small globular vessel, with spout, mounted, with stem, cover, and handle of silver gilt, engraved with arabesques. 11*l.* 10*s.* *The same.*

2984 A globular teapot, with handle, the lid and spout of metal, chased and gilt. 11*l.* 10*s.* *John D. Gardner, Esq.*

2985 A goblet, engraved with birds, fruits, and festoons, mounted, with lid, and on ball feet of metal. 1*l.* *The same.*

2986 A globular jug, with handle, the cover of metal gilt. 10*l.* *O. E. Coope, Esq.*

2987 A barrel-shaped small glass, with metal lid, set with ruby glass gems. 5*l.* 10*s.* *Sir H. H. Campbell.*

2988 A globular vase, engraved with birds, fruits, and festoons, with metal top. 12*l.* 12*s.* *C. S. Bale, Esq.*

2989 A small jug, with handle, F. R., and a crown engraved on the lid, mounted with rims of silver gilt. 30*l.* 10*s.* *Felix Slade, Esq.*

2990 A small goblet, engraved with a trophy and a landscape, 2*l.* 6*s.* *C. Skipper, Esq.*

2991 A small oval fluted tazza, mounted with silver gilt. 3*l.* 15*s.* *The same.*

2992 A small fluted cup, on metal stand; and a smaller cup, engraved. 5*l.* 5*s.* *Marlborough House.*

2993 Two small opal glasses, on ruby stems. 10*l.* 5*s.* *The same.*

2994 A goblet, engraved with Cupid seated beneath the sun, on chased silver stand. 3*l.* 10*s.* *C. S. Bale, Esq.*

2995 A goblet, with arms and trophy. 5*l.* *Sir H. H. Campbell.*

2996 One, smaller, with flowers. 2*l.* 5*s.* *S. Addington, Esq.*

2997 A vessel, in the form of a bird; and a small glass mounted with silver gilt. 2*l.* 10*s.* *J. D. Gardner, Esq.*

2998 A PAIR OF BEAUTIFUL FLUTED FLAT BOTTLES, mounted on plinths, and with rims of silver gilt—12 in. high. 81*l.* *Baron A. de Rothschild, Vienna.*

2999 A globular bottle, with tall narrow neck, fluted, on a square silver stem—12 in. high. 37*l.* *The same.*

000 A goblet and cover, on a tall stem and foot, mounted with silver gilt—11 in. high. 19*l.* 19*s.* *J. Banks Stanhope, M.P.*

001 A jug, engraved with fruits and flowers, mounted, with gilt metal cover—10 in. high. 30*l.* *Baron A. de Rothschild.*

002 A pair of vases, of double globular form—9 in. high. 12*l.* 10*s.* *Marlborough House.*

003 A FINE RARE TAZZA, on a fluted stem, the outside with scale ornaments, gilt and enamelled with green—10 in. diameter. 53*l.* *Baron Gustave de Rothschild.*

3004 A globular vessel of ruby, on stem, with bands and ornaments of white. 11*l.* 10*s.* *Baron A. de Rothschild.*

3005 A glass, in form of a boot with spur, the leg fluted. 1*l.* 5*s.* *R. S. White, Esq.*

3006 A negro's head, small. *Very fine.* 2*l.* *Annoot and Gale.*

3007 A tall fasceted goblet and cover, on stem—13 in. high. 2*l.* 2*s.* *Marlborough House.*

3008 A tazza, with fluted rim, of rich light red—8½ in. diameter. 2*l.* 2*s.* *The same.*

DELFT, GRÉS DE FLANDRES, AND COLOGNE WARE.

3009 A blue and white delft stone jug, with lid, pewter-mounted, a horse painted on the lid—date perhaps 1680—8 in. high. 8*l.* 10*s.* *The same.*

3010 A brown Böttcher-ware glazed tankard, with gold ornaments, crown, and royal arms of Saxony, with copper mounting, which appears to have been gilt—date from 1680 to 1700—9 in. high. 3*l.* 3*s.* *Col. Sibthorp, M.P.*

3011 A blue and white stone jug, pewter mounted, with kings' and queens' heads under arches, and coats of arms, dated 1587, and private shield of devices—8½ in. high. 2*l.* 10*s.* *Marlborough House.*

3012 A jug, with pewter mounting, figures of musqueteers,

masks, and ornaments, in blue and white—date about 1630—12½ in. high. 3*l.* 10*s.* *Marlborough House.*

3013 A brown English mug, with ornaments, and four double carved handles, rude-work, cyphers on tablets, and date 1621—6½ in. high. 6*l.* 15*s.* *British Museum.*

3014 A brown unglazed mug, pewter mounted, in the form of a bear on his feet, the fore-paws supporting a shield, with a device—no date, perhaps about 1570—8½ in. high. 2*l.* 2*s.* *Wedderburne.*

3015 A carved wood peg tankard (the pegs on the inside), rude and grotesque animals and figures in relief—no date—8 in. high. 15*l.* 10*s.* *Marquis of Breadalbane.*

3016 A glazed mug, with part of original pewter mounts, brown and buff, with figures of boys and bacchanals—no date—6½ in. high. 4*l.* *British Museum.*

3017 A yellow drab two-handled bowl-shaped mug, English, inscribed round the top "JOSHVA HEATH, 177—" 5 in. high. 4*l.* *D. Falcke.*

3018 A glazed earthenware mug, brown speckled ground, with blue and white scrolls, a crown and device of an eagle crowned, and sun, with motto "Non soli sedet," pewter mounted; on the lid, a head of George I., of the time—10 in. high. 2*l.* *Capt. Robson.*

3019 A curious English brown earthenware bowl-shaped drinking cup and cover, with four handles, one hollow for trick to spill liquors, with ornaments, and Prince of Wales's feathers—no date, probably about 1620—10 in. high. 10*l.* 5*s.* *British Museum.*

3020 A delft basket, with handle yellow, with animals and wreaths in colours, the cover perforated; probably a marriage basket—no date, perhaps about 1640—13 in. high. 4*l.* 7*s.* *Marlborough House.*

3021 A blue and white stoneware mug, with dancing figures, in arches, and ornaments and inscription—dated 1586—7½ in. high. 1*l.* 1*s.* *Gale.*

3022 A blue and white stone jug, with grey-bearded head,

with floriated ornaments in circles—no date, perhaps 1580—9½ in. high. 19*s*. *Wedderburne.*

3023 A blue and white ditto, pewter mounted, with some brown colour and scroll ornaments, a rude head at the top; a portrait crowned, of Maria D. Grat. Britan. France, et Hiber. Regina, of the time—9½ in. high. 1*l*. 4*s*. *British Museum.*

3024 A blue and white jug, with fluted ornaments, silver mounted, the lid chased with heads, and a glass star in the middle; inside, engraved coat of arms—no date, perhaps 1590—10 in. high. 9*l*. *Marlborough House.*

3025 A pilgrim-shaped stone bottle, blue, brown, and white, with ornaments and shields of crowned imperial eagle —no date, perhaps from 1640 to 1660—10½ in. high. 4*l*. 10*s*. *British Museum.*

3026 Another, with two full coats of arms—dated 1678—10 in. high. 11*l*. *S. Addington, Esq.*

3027 A blue and white stone jug, with curious spout, pewter mounted, covered with ornaments—no date, perhaps about 1580—13 in. high. 3*l*. 3*s*. *British Museum.*

3028 Another, pewter mounted, and arabesque ornaments—no date, perhaps 1570—9¾ in. high. 3*l*. 3*s*. *Marlborough House.*

3029 Another, blue, white, and brown, with foliage and coat of arms in the centre—dated 1687—9 in. high. 3*l*. 3*s*. *British Museum.*

3030 A white stone jug, with blue and brown embossed ornaments, and pewter lid—no date, perhaps 1650—11 in. high. 1*l*. 14*s*. *D. Falcke.*

3031 Another, with old head and pewter lid, engraved with cypher and date—1681—11½ in. high. 1*l*. 15*s*. *Gale.*

3032 A blue and white stone jar, with blue embossed ornaments, and tablet—dated 1691—10 in. high. 6*l*. *Marlborough House.*

3033 A blue and white stone jug, pewter mounted, with orna-

ments, dancing figures, and inscriptions—dated 1589—11 in. high. 1*l.* 17*s.* *Wedderburne.*

3034 A pilgrim-shaped stone bottle, blue, brown, and drab, with fleurs-de-lys and other ornaments, an old ship in the centre, fleurs de-lys above—no date, perhaps 1670—11 in. high. 25*l.* *D. Falcke.*

3035 A glazed brown Böttcher-ware tankard, pewter mounted, with medallions of a father and children, and motto; it has been silvered with trees, carriages, etc.—date about 1700, with crown and cypher silvered—11 in. high. 4*l.* 15*s.* *Marlborough House.*

3036 A blue and white stone flat-sided jug, pewter mounted, with old head to spout, with blue ring in its mouth; two coats of arms, one with inscription round, "Kunick. W. Pen.: VAN Frackrick," dated 1597; and other arms, with inscription—dated 1614—12 in. high. 21*l.* 10*s.* *British Museum.*

3037 A white, blue, and brown stone jug, with foliage, arms, crown electoral, and inscription—dated 1680—12 in. high. 10*l.* 10*s.* *The same.*

3038 A blue and white stone jug, with military figures under arches—dated 1598—9½ in. high. 4*l.* 4*s.* *Marlborough House.*

3039 Another, fluted, with grey-bearded mask, and figures of Justice, Mercy, and Truth, under arches; monogram on shield, I. E., and a four-line inscription in capital letters—dated 1586—10½ in. high. 5*l.* 5*s.* *British Museum.*

3040 A white grés bottle, with curious double handle, pewter mounted, and three scriptural subjects in circles—dated 1559—9½ in. high. 10*l.* 10*s.* *The same.*

3041 A SINGULARLY BEAUTIFUL GRES WHITE JUG, with ornaments in the finest taste, with elegant handle terminating in a mask, stags, birds, and flowers in high relief, and subjects of field sports, and an angel holding a shield, with devices and inscription—no date,

VITRO DE TRINA.

WHITE GRÈS DE FLANDRES.

GERMAN GLASS.

perhaps 1570—9 in. high. (*See illustration.*) 44*l.* 10*s.* *British Museum.*

3042 A curious early jug, no lip, of grey unglazed coloured earthenware, and ornaments in relief, glazed with three lions having rings in their mouths, and medallions of a Roman soldier and a female—dated 1579—7½ in. high. 10*l.* 10*s.* *Marquis of Breadalbane.*

Amount of Twenty-third Day's Sale, 1326*l.* 12*s.* 6*d.*

TWENTY-FOURTH DAY'S SALE.

GERMAN ENAMELLED GLASS.

3043 A square bottle, with figures of the Seasons, on red ground—dated 1692. 1*l.* 13*s.* *O. E. Coope, Esq.*

3044 A small cup, with two angels at a fountain, in blue and white—1635. 10*l.* 10*s.* *Baron A. de Rothschild.*

3045 A very small bocale, with arms of Saxony; inscribed F. A. R. P. E. S. 10*s.* *O. E. Coope, Esq.*

3046 One, on ball feet, with similar arms—1629. 10*s.* *The same.*

3047 One, with two figures and inscription—1612. 1*l.* 1*s.* *P. B. Purnell, Esq.*

3048 A mug, with Elector Bishop of Mayence—1609. 10*s.* *O. E. Coope, Esq.*

3049 A small bocale, with arms of Saxony—1688. 14*s.* *The same.*

3050 An hexagonal bottle, blue, with figures of Salvator Mundi, St. Peter, and St. John, with flowers on the alternate sides, and silver stopper. 4*l.* 10*s.* *Felix Slade, Esq.*

3051 A small bocale, with arms of Saxony—1687. 9*l.* *Marlborough House.*

3052 Another, with similar arms—1666. 1*l.* 7*s.* *O. E. Coope, Esq.*

3053 One, larger, with similar arms—1684. 10*s.* *The same.*

3054 A ruby goblet, with four medallions of horsemen, in white. 4*l.* 4*s.* *P. B. Purnell, Esq.*

3055 A small glass, with medallions of Concordia and Religio, in white and black. 10*s.* *Durlacher.*

3056 A small bocale, with arms—1660. 2*l.* *Baron S. de Rothschild.*

3057 One, with cover, enamelled with birds, in gold and white ornaments. 5*l.* 10*s.* *Marlborough House.*

3058 One, with two square medallions of flowers, and inscription in white; and a very small glass. 6*l.* 10*s.* *The same.*

3059 A bocale and cover, on ball feet, enamelled, with a cavalier, and inscription—1684. 1*l.* 10*s.* *O. E. Coope, Esq.*

3060 A jug, with the lamb and flag, and foliage, inscription—1668—7½ in. high. 5*l.* 10*s.* *Marlborough House.*

3061 A bocale, with white stripes, enamelled with arms in the motto of the Garter, and inscription—1678—7½ in. high. 13*l.* *S. Addington, Esq.*

3062 A vidercom, with two merchants seated at a table and a man weighing goods: inscribed "Ich Pin Genant der Gott Wilkum"—period about 1570—7¾ in. high. 3*l.* 10*s.* *Captain Robson.*

3063 One, with Roman emperor and electors, on white horses—1664—7 in. high. 6*l.* 10*s.* *D. Falcke.*

3064 One, with an elector in black, between two halberdiers in red; arms of Mayence on the reverse—1654—7¼ in. high. 1*l.* 5*s.* *Gale.*

3065 One, with a stag-hunt—8¼ in. high. 3*l.* 8*s.* *Captain Robson.*

3066 One, with a figure driving a cart drawn by five horses, with inscription—1660—6½ in. high. 3*l.* 15*s.* *Marquis of Breadalbane.*

3067 One, with a cavalier in black, between two ecclesiastics holding books, arms of Saxony—1654—7½ in. high. 1*l.* 15*s.* *O. E. Coope, Esq.*

3068 One, with the Crucifixion, Resurrection, lamb and pelican, under arches—1655. 3*l.* 13*s.* 6*d.* *D. Falcke.*

3069 A square low bottle, with two shields of arms—1644. 14*s.* *The same.*

3070 A tall bocale, with two shields of arms and gold rim—10 in. high. 2*l.* 2*s.* *Marlborough House.*

3071 A jug, with a cavalier pledging a lady, inscribed "Hans Gasmant, etc.," pewter lid—1655—10 in. high. 9*l.* 10*s.* *The same.*

3072 A vidercom, with the ages of women in arched compartments—10½ in. high. 25*l.* *Holl. Magniac, Esq.*

3073 A bocale, with Abraham offering up Isaac—1577—10 in. high. 1*l.* 12*s.* *Gale.*

3074 A vidercom, with knights in armour, and an arquebussier in green dress; two shields of arms—imperfect—9¾ in. high. 8*l.* *Baron A. de Rothschild.*

3075 One with the German Emperor, French King, and Queen of Sweden in alliance, electors and princes kneeling on each side; inscription commemorating the alliance; the Almighty and angels above—1651—9½ in. high. 15*l.* 15*s.* *The same.*

3076 A tankard, with the twelve apostles in arched compartments, of early work—9½ in. high. 13*l.* *The same.*

3077 One, with a bear hunt—11 in. high. 8*l.* *J. Noble, Esq.*

3078 One, with the German emperors and electors, on white horses—1624, with imperial arms—10½ in. high. 7*l.* *D. Falcke.*

3079 One, with arms of Holy Roman Empire, elaborately emblazoned—1692—10 in. high. 11*l.* *Marquis of Breadalbane.*

3080 A tall bocale, of early period, with two shields of arms and gold rim—15 in. high. 2*l.* 10*s.* *Felix Slade, Esq.*

3081 A vidercom, with two figures and an unicorn in leafed

circles, inscribed "Michael Mensom, in Nurembu 1615," with cypher; flowered borders above below, and on the cover—16 in. high. 6*l.* 5*s.* *M quis of Abercorn.*

3082 One, with a boar hunt—1591—15 in. high. 20*l.* *same.*

3083 One, of early date, covered with blue and yellow fleu de-lys—16 in. high. 16*l.* 10*s.* *Baron J. de Rothschi*

3084 One, with arms of the Holy Roman Empire, fully e blazoned; the brazen serpent on the reverse—1581 16 in. high. 17*l.* *Marquis of Abercorn.*

3085 A flagon and cover, with Christ and the disciples at t Last Supper—1599—14 in. high. (*See illustratio* 25*l.* 10*s.* *British Museum.*

3086 A vidercom, with knight bearing arms of Leonhart V Milckau, 1608; Fortune, on the reverse—12½ in. hig 5*l.* 5*s.* *Sir H. H. Campbell.*

3087 One, with a horseman and shield of arms, inscrib "Wilbolt Gewant Schneide"—1600—14 in. hig 1*l.* 13*s.* *O. E. Coope, Esq.*

3088 One, with portrait and arms of Hanns Reming, Nurmberg—16 in. high. 6*l.* 5*s.* *Baron A. de Roth child.*

VITRO DI TRINA.

3089 A glass, on fluted stem, with white lines. 1*l.* 11*s.* 6d *D. Falcke.*

3090 One, with bosses on the bowl, and diagonal stripes 3*l.* 10*s.* *O. E. Coope, Esq.*

3091 A very small glass; and a tortoise-shaped glass, wit blue stripe. 2*l.* 5*s.* *The same.*

3092 A tazza, with waved white lines on stem—9 in. diameter 3*l.* 15*s.* *The same.*

3093 One, with diagonal lines—9 in. diameter. 1*l.* 10s *Durlacher.*

3094 A blue tazza, enamelled with frieze of leaves—5¾ in. diameter. 17*l.* 10*s.* *Baron A. de Rothschild.*

3095 A very large drinking glass, on foot, with crossed diagonal lines—12 in. high. 5*l.* *O. E. Coope, Esq.*

3096 A bocale, with crossed stripes—11½ in. high. 1*l.* 11*s.*6*d.* *Marlborough House.*

3097 A flat tazza, with laced bands—8 in. diameter. 1*l.* 4*s.* *R. S. White, Esq.*

3098 One, with diagonal white stripes—12 in. diameter. 19*s.* *British Museum.*

3099 One, with delicate crossed stripes—15 in. diameter. 4*l.* 4*s.* *Sir H. H. Campbell.*

3100 A vase, on stem, with festoons. 15*s.* *Rhodes.*

3101 A flat cup, on openwork stem, with blue ornaments. 2*l.* 5*s.* *O. E. Coope, Esq.*

3102 A globular bottle, with upright bands of laced work. 3*l.* 15*s.* *British Museum.*

3103 A flat glass, on openwork stem, with two white bosses. 3*l.* *Marlborough House.*

3104 A glass, with diagonal stripes, on embossed stem. 3*l.* 10*s.* *O. E. Coope, Esq.*

3105 One, with diagonal crossed stripes. 3*l.* 15*s.* *Annoot and Gale.*

3106 One, with laced stripes, and spirally-fluted stem. 1*l.* 6*s.* *D. Falcke.*

3107 One, with bosses on the bowl, and laced stripes. 4*l.* 10*s.* *Marlborough House.*

3108 A small globular bottle, with laced stripes and two handles. 1*l.* *D. Falcke.*

3109 A small goblet, with diagonal stripes, on ball feet. 1*l.* 10*s.* *Marlborough House.*

3110 A goblet, with diagonal stripes, on embossed stem. 1*l.* 18*s.* *R. S. White, Esq.*

3111 A glass, on stem, with diagonal stripes—6½ in. high. 1*l.* 3*s.* *P. B. Purnell, Esq.*

3112 A tall diagonal striped glass, on embossed stem—7½ in. high. 1*l.* 11*s.* 6*d.* *Annoot and Gale.*

3113 A pair of tall glasses, on stems, with delicate laced lines —7½ in. high. 4*l.* 4*s.* *D. Falcke.*

3114 One, with crossed diagonal lines—7½ in. high. 3*l.* *The same.*

3115 One similar, but with a gold Papal coin enclosed in the stem—8 in. high. 14*l.* 10*s.* *Felix Slade, Esq.*

3116 One, with laced stripes—7½ in. high. 2*l.* 10*s.* *D. Falcke.*

3117 A bocale, with fine diagonal stripes—5½ in. high. 2*l.* 15*s.* *Marlborough House.*

3118 A globular vase and cover, with diagonal lines—9 in. high. 4*l.* 12*s.* 6*d.* *S. Addington, Esq.*

3119 A bocale and cover, with fine crossed lines—8½ in. high. 2*l.* 13*s.* 6*d.* *Marlborough House.*

3120 A bocale, with crossed lines—6 in. high. 2*l.* 10*s.* *D. Falcke.*

3121 A tall bocale, with perpendicular waved lines—8 in. high. 2*l.* 12*s.* *R. S. White, Esq.*

3122 Another, with perpendicular lines—8¼ in. high. 12*s.* *Gale.*

3123 A globular vase and cover, on stem, with laced lines—10 in. high. 5*l.* *Durlacher.*

3124 A tall cup and cover, on stem, with crossed lines—10½ in. high. 9*l.* 10*s.* *Marlborough House.*

3125 A bocale, with diagonal stripes—10 in. high. 1*l.* 5*s.* *Gale.*

3126 Another, with upright stripes—11 in. high. 12*s.* *The same.*

3127 A goblet, on stand, with crossed stripes—6 in. high. 3*l.* 10*s.* *D. Falcke.*

3128 A glass, on stem, with crossed stripes—7 in. high. 1*l.* 1*s.* *The same.*

3129 A glass, on stem, with white lines—5½ in. high. 8*l.* 5*s.* *British Museum.*

ENAMELLED VENETIAN GLASS.

3130 A flat glass, with handle, ornaments of beads raised, and white spots, and bands which have been gilt—4½ in. diameter. 16*l.* *C. Magniac, Esq.*

3131 A globular vase, enamelled with flowers and spots, and gilt rims—imperfect. 9*l* 5*s*. *Marlborough House.*

3132 A goblet, deep blue, enamelled with flowers, and gold rims. 20*l.* *Baron S. de Rothschild.*

3133 A square canister, with flowers and gold foliage—silver top—6½ in. high. 2*l.* 10*s*. *Annoot and Gale.*

3134 A jug, of deep blue, with flowers and scales of white, with coloured spots; the pewter lid painted to correspond—8 in. high. 12*l.* *The same.*

3135 A figure of a negro, bearing a cornucopia, in black, white, and colours. 10 in. high. *Withdrawn.*

3136 A circular tazza and cover, deep purple, fluted, with white and gold buds of ornaments. 8*l.* 15*s*. *S. Addington, Esq.*

3136* A circular bottle, painted with flowers and silver top; and one square, with flowers embossed. 9*l.* 5*s*. *Marlborough House.*

SCHMELZE.

3137 A fluted upright bottle, ruby tint, with pewter stopper —10 in. high. 3*l.* 15*s*. *Annoot and Gale.*

3138 A Pair of beautiful Bottles, nearly similar, but of the bronze gold with silver tops — 9 in. high. *From Strawberry Hill.* 15*l.* 10*s*. *C. Magniac, Esq.*

3139 An elegant globular vase, fluted beneath, with handle, blue and green on ruby ground—9¼ in. high. 10*l.* 10*s*. *British Museum.*

3140 A flat-sided bottle, lapis-lazuli—10¾ in. high. 5*l.* 5*s*. *O. E. Coope, Esq.*

3141 Another, red, green, and white, on green ground, with

two green handles—9 in. high. 27*l.* *Marlboro*
House.

3142 Another, nearly similar—8½ in. high. 26*l.* *Bri*
Museum.

3143 A globular jug, orange red, fluted beneath—7 in. hi
9*l.* 10*s.* *Marlborough House.*

3144 A deep blue jug, with handle with crossed white strip
mounted with pewter—9 in. high. 8*l.* 10*s.* *Ann*
and Gale.

3145 An hexagonal bottle, of rich blue and green, with gol
ivory top—9 in. high. 3*l.* 10*s.* *Gale.*

3146 A very curious vase, on stand, in imitation of tortoi
shell with gold—7 in. high. 42*l.* *M. T. Smith, M.*

3147 A flat-sided lapis lazuli bottle—10 in. high. 2
Marlborough House.

3148 A small essence bottle, with long neck, pink, white, a
yellow. 4*l.* 4*s.* *O. E. Coope, Esq.*

3149 A small ewer, red and white, on blue ground. 6*l.* 1
Marlborough House.

3150 Another, with white handle and spout, and white sp
on crimson ground. 4*l.* *P. B. Purnell, Esq.*

3151 A tazza, on stem, red and green tint—8 in. high, 9 i
diameter. 10*l.* 5*s.* *Felix Slade, Esq.*

3152 A cup, with handle, red and white diagonal waved line
on clear white ground. 2*l.* 5*s.* *Marlborough House.*

3153 A mug, of green marble tint, with white handle, a
metal top—7½ in. high. 3*l.* 5*s.* *M. T. Smith, M.P.*

3154 A small ewer, of lapis-lazuli tint—8 in. high. 57
Marlborough House.

DELFT EARTHEN WARE.

3155 A dish, with a cavalier, a page holding a crown by l
side, an attendant with a horse behind; pencilled
Indian ink on white ground—inscribed Johann

Bucholdi à Leyda—14 in. diameter. 1*l.* 5*s.* *Wedderburne.*

3156 A dish, with double coat of arms, in red and gold scroll in the centre, and arabesque border in colours—15 in. diameter. 14*s.* *M. J. Higgins, Esq.*

3157 A dish, nearly similar. 1*l.* 11*s.* *The same.*

3158 A dish, with Fortune seated on globe in the centre, a shield of arms on each side—inscribed H. M. A. M. E. W., 1681—13 in. diameter. 17*s.* *Wedderburne.*

3159 A jug, with the triumph of Neptune and Amphitrite, and arms above—inscribed under the handle, W. R., 1681—with pewter lid. 3*l.* 15*s.* *M. J. Higgins, Esq.*

3160 A white spirally-twisted jug, with embossed silver lid, engraved with a ship. 4*l.* 5*s.* *E. Mills, Esq.*

3161 Another, with silver-gilt embossed lid. 6*l.* 5*s.* *The same.*

3162 One, with a battle, in red, in ornamental border, with pewter lid. 3*l.* 5*s.* *M. J. Higgins, Esq.*

3163 One, with a boar hunt, in Indian ink, with pewter lid. 3*l.* *D. Falcke.*

3164 A pair of globular bottles, with musical conversations. 3*l.* 15*s.* *Rhodes.*

3165 A pair of stands, in the form of high heeled shoes, painted with flowers—inscribed M. I., 1705. *From Queen Charlotte's Collection.* 1*l.* *Redfern.*

GRÉS DE FLANDRES AND COLOGNE WARE.

3166 A round brown jug, with some blue colour, twisted handle, with grey-bearded head, shield of arms, and coronet in centre—dated 1596; and two medallions of Claudius Cæsar, with original pewter lid—11¼ in. high. 2*l.* 12*s.* 6*d.* *D. Falcke.*

3167 A grés de Flandres cannette, with pewter lid, with shields of imperial arms and ornaments in sharp relief, and figures of Veritas, Justitia, and Pax—dated 1573.

The initials L. W. occur at foot—11¾ in. high. *A ve beautiful specimen.* 11*l.* 10*s.* *British Museum.*

3168 Another, with pewter lid, arms Imperial, Bavarian, a Saxon—initials L. W. 1576—9½ in. high. 5*l.* 1 *Marlborough House.*

3169 Another, with Samson and Delilah and other scriptu scenes, scrolls and ornaments in sharp relief. Sign H. H.—11¼ in. high. 4*l.* 15*s.* *The same.*

3170 Another, with shields of arms, and Venus, in med lions, with pewter lid. Signed H. H. 1591. 2*l.* 5 *British Museum.*

3171 A blue and white jug, with pewter lid, flat sided, wi the Cross, I.H.S., and ornaments in relief round t neck—11¼ in. high. 2*l.* 17*s.* 6*d.* *P. B. Purnell, Es*

3172 A tall tankard, light brown, with subjects of Dives, L and his daughters, and Abraham and the angels, wit pewter lid and handle—1562—10½ in. high. 5*l.* 5 *D. Falcke.*

3173 A globular jug, with handle and pewter lid, ribbed wit stripes of black, blue, and white, with date 1680 o the lid—19 in. high. 2*l.* 12*s.* 6*d.* *P. B. Purnell, Es*

3174 A tankard, bright brown, with handle and silver cove engraved with figures and shield of arms in oval in th centre, and frieze of foliage above and below—6½ in high. 9*l.* *Marquis of Breadalbane.*

3175 Another, with handle, a frieze of hunting subjects i colours and arabesques above and below, without cove —5 in. high. 2*l.* 12*s.* 6*d.* *P. B. Purnell, Esq.*

3176 A curious triple cup, brown, in the form of bulbs with three shields of arms gilt—4½ in. high. 4*l.* 5s *British Museum.*

3177 A brown jug, with frieze of peasants dancing, an Flemish inscription above and below—15 in. high. 7*l.* 10*s.* *The same.*

3178 Another, with pewter lid, with six oval shields of arms

and devices, with Flemish inscriptions between caryatides—16 in. high. 15*l.* 5*s.* *British Museum.*

3179 A large grés tankard, with pewter lid, a shield of arms on an oval, supported by lions, the ground covered with foliage—15 in. high. 19*l.* 5*s.* *M. T. Smith, M.P.*

3180 Another, with oval, the shield of arms of Bruda Petter, and Flemish inscription, lion supporters, the ground of flowers and gems—15 in. high. 14*l.* 10*s.* *British Museum.*

3181 A brown tankard, pewter lid, and stem, open trellis sides—dated 1634, on lid—9 in. high. 4*l.* 10*s.* *Marlborough House.*

3182 A brown jug, with handle and pewter lid, seven coats of arms, the centre with double imperial eagle, and H. W.—13 in. high. 2*l.* 18*s.* *British Museum.*

3183 A grés globular bottle, with fluted ornaments, and four shields of arms, in medallions—1591—8 in. high. 2*l.* 5*s.* *The same.*

3184 A very curious vase, on foot, with small spouts on the shoulders, with figures of electors and knights in niches, H. H. on a drum; small masks, in relief—10 in. high. 9*l.* *The same.*

3185 A grés plate, with two female figures. 13*s.* *Gale.*

3186 A white cannette, with imperial eagle, thrice represented—C. M., 1591, with arms of Bremen and Lubeck—9 in. high. 5*l.* *British Museum.*

3187 Another, with David and Alexander, and three full coats of arms—1589—9½ in. high. 2*l.* 10*s.* *The same.*

3188 A grés tankard, with six medallions of arms and saints, metal cover—7 in. high. 1*l.* 1*s.* *T. Butler, Esq.*

3189 A curious brown vase, with four handles, with silver rims—10 in. high. *Of rare form.* 2*l.* 15*s.* *Marlborough House.*

3190 A Nevers ware jug, with metal cover and foot, inscribed M. M. B., 1778—10 in. 1*l.* 11*s.* 6*d.* *M. J. Higgins, Esq.*

3191 A grés-handled jug, pewter cover, two lions supporting a full coat of arms, with a knight, I. E., 1594—9 in. high. 2*l.* 10*s.* *Marlborough House.*

3192 A curious brown early vase, with pewter cover, and ornaments indented—10 in. high. 4*l.* 5*s.* *British Museum.*

3193 A grés jug, mask under the spout, white scalloped ornaments, and lion masks—10½ in. high. 2*l.* 18*s.* *Wedderburne.*

3194 A grés-handled jug, with pewter lid, with an owl, eight coats of arms of the Swiss cantons, in arched apartments—10½ in. high. 2*l.* *T. Butler, Esq.*

3195 A brown cannette, with metal stand and rim, three coats of arms, masks, and arabesques, H. V. C., 1592—10¾ in. high. 5*l.* *Marlborough House.*

3196 A large brown globular jug, with three full shields of arms, in circles of Rhine grapes, chased metal-gilt cover, embossed with George and the dragon; small figures and inscriptions on the neck, 1577—15 in. high. 9*l.* 10*s.* *British Museum.*

3197 A snuff jar, black, with flowers in rich colours and gold, with pewter screw cover—6½ in. high. 1*l.* 18*s.* *Bourne.*

3198 A brown globular jug, with three full coats of arms in medallions, and inscriptions, 1592—7½ in. high. 10*l.* *British Museum.*

3199 A curious brown jug, with spout, with two portraits, and two imperial eagles in medallions, pewter lid—7 in. high. 1*l.* 3*s.* *Bourne.*

3200 A brown highly glazed jug, with pierced brown and blue neck—7 in. high. 3*l.* 3*s.* *Marquis of Breadalbane.*

3201 A curious highly glazed barrel-shaped bottle with two handles and spout; a mask on one end, and a shield with three fleurs-de-lys and crown on the side—6½ in. high. 8*l.* *Marlborough House.*

3202 A medallion of a smoker, holding a jug—E. D., 1572—small oval. 1*l.* 13*s.* *M. T. Smith, M.P.*

3203 A jug, with four figures, seated, a group of musicians, and a page with a dog, in arched compartments, in colours, on deep blue ground; a frieze of foliage beneath, a lion passant on the shoulder, with pewter lid —11 in. high. 15*l.* 10*s.* *British Museum.*

3204 A Fine and Rare Jug: in front are two men with axes, in relief, between a recess, a tree between them; Fortune and two other female figures under the handle, leaf ornaments at the edges, a sunflower surmounting the shoulder in front, in colours, on dark blue ground —13 in. high. 10*l.* *D. Falcke.*

3205 A Fine Cannette, of rude early design, with three upright bands, embossed with male and female busts and arabesques, green and white, on brown and orange ground—12½ in. high. 6*l.* 15*s.* *Marlborough House.*

3206 A double globular vase and cover, with leaf scrolls in white and gold, on deep blue ground—12½ in. high. 2*l.* 2*s.* *Annoot and Gale.*

3207 A brown stoneware jug, with three medallions of Venus and Lucretia, in arabesque borders, a mask under the lip—1578—13½ in. high. 17*l.* *British Museum.*

3208 Another, with three medallions of devices, and shield of arms of Rudolph II., and pewter lid—1604—13 in. high. 5*l.* 5*s.* *The same.*

OPAQUE GLASS.

3209 A German mug, with Cupid sleeping, in a medallion, surrounded by figures and arabesques, mounted with lid of silver-gilt, a lion and shield at the top—10 in. high. 4*l.* 10*s.* *Marlborough House.*

3210 A beautiful small Venetian vase, of schmeltz, of rich colours, with bands, birds, and bosses, gilt—8 in. high. 40*l.* *Baron A. de Rothschild.*

3211 A figure of young Bacchus, seated on a barrel, ruby and white. 10*l.* 10*s.* *Wright.*

3212 A pair of Venetian plates, with views of San Giorgio

Maggiore and the Arsenal, in brown. *From Strawberry Hill.* 20*l.* *Felix Slade, Esq.*

Horace Walpole, when at Venice in 1741, obtained two dozen of these plates, which, in the Description of the Villa at Strawberry Hill, printed in 1774, are enumerated among the contents of the China-room, p. 9, as "Two dozen plates of Venetian glass; each plate has a different view of Venice, drawn in red." On the dispersion of that Collection in 1842, they were sold in four lots of six each, at an average price of about 4*l.* per lot.

3213 A mug, with Chinese figures, in Indian ink, with metal lid 5*l.* 10*s.* *Robert Napier, Esq.*

Amount of Twenty-fourth Day's Sale, 1137*l.* 4*s.*

TWENTY-FIFTH DAY'S SALE.

GERMAN GLASS.

3214 Four small drinking glasses, with subjects of Joseph, Esther, Judith, and Tobit. 2*l.* 8*s.* *Bourne.*

3215 A tumbler, with views of Amsterdam, shield of arms, and flower border. 2*l.* 4*s.* *Durlacher.*

3216 One, with the arms of the Hague. 3*l.* 13*s.* 6*d.* *Baron Gustave de Rothschild.*

3217 A fluted wager glass. 17*s.* *Wedderburne.*

3218 A glass, in the form of an elephant seated, drinking. 15*s.* *Rhodes.*

3219 A curious vessel, light green, in the form of an animal, the tail forming the spout. 13*s.* *Gale.*

3220 A green hock glass, mended with copper; and a tall glass, with twisted tube inside, surmounted by a swan. 11*s.* *The same.*

3221 A small oval glass and cover, on stem, with minute arabesques. 2*l.* 15*s.* *Durlacher.*

3222 A small goblet, with figures of the Seasons. 17*s.* *O. E. Coope, Esq.*

3223 A curious green drinking vessel, in the form of a porpoise. 5*s.* *Gale.*

3224 A tall cup, on stem, with a view of a city, and Imperial arms. 16*s.* *Charles Mills, Esq.*

3225 Another, with three views, and shields of arms, in compartments. 18*s.* *The same.*

3226 Another, plain, with cover; and a small shell-shaped cup, with minute ornaments. 2*l.* 12*s.* 6*d.* *J. S. Forbes, Esq.*

3227 A tall cup and cover, on stem, with views of a château —the rim gilt. 7*s.* *Gale.*

3228 Another, with arabesques, crown, and cypher. 1*l.* 6*s.* *O. E. Coope, Esq.*

3229 Another, with figures in a ship, inscribed "Floreat Commercium." 1*l.* 8*s.* *The same.*

3230 Another, with figures before a palace. 1*l.* 1*s.* *J. S. Forbes, Esq.*

3231 A cup and cover, on short stem, with bacchanals and small figures of the Months, beneath a gilt honeysuckle, raised. 1*l.* 13*s.* *O. E. Coope, Esq.*

3232 A pair of glasses, on tall stems, with small medallions and borders. 10*l.* 10*s.* *Baron J. de Rothschild.*

3233 An oval cup and cover, on stem, with château. 1*l.* 3*s.* *Rhodes.*

3234 A hexagonal bottle, with raised rims at the angles, and small masks, in blue. 19*s.* *Bourne.*

3235 A cup and cover, on stem, with view of Vienna, and elaborate border. 3*l.* *Sir H. H. Campbell.*

3236 Another, with a subject of Commerce, and German inscription, with gilt foliage raised. 1*l.* 3*s.* *O. E. Coope, Esq.*

3237 Another, with buildings and shipping, and gold scroll, raised. 1*l.* 11*s.* 6*d.* *The same.*

3238 Another, with figures, in ovals, and German inscriptions. 1*l.* 4*s.* *J. S. Forbes, Esq.*

3239 Another, with oval medallion of an emperor, and imperial eagles. 12*s.* *Gale.*

3240 Another, with shield of arms, and gilt rims. 1*l.* *Marlborough House.*

3241 Another, with Cupid, and shield of arms. 1*l.* 3*s.* *Charles Mills, Esq.*

3242 Another, with views in arabesque compartments. 4*l.* 10*s.* *Marlborough House.*

3243 One, with a bourse, and portrait of Frans Hendrick. 1*l.* 10*s.* *W. Webb, Esq.*

3244 One, with a bacchanalian subject. *Beautifully engraved by F. Greenwood.* 4*l.* *Geo. S. Nicholson, Esq.*

3245 A globular flat decanter, with a fleur-de-lys on a lozenge. 1*l.* 10*s.* *BritishMuseum.*

3246 A curious drinking glass, with tube in the centre, surmounted by two horses' heads. (*See illustration.*) 1*l.* 13*s.* *Rhodes.*

3247 A dagger, with pink and yellow lines, and blue shell on the hilt. 1*l.* 2*s.* *Redfern.*

3248 A tall cup and cover, on stem, with shield of arms, and inscription. 14*s.* *Rhodes.*

3249 Another, elaborately ornamented with a château, figures, and arabesques. 1*l.* 10*s.* *Charles Mills, Esq.*

3250 A cup and cover, on very tall stem, and medallion of the Emperor Leopold, and arms. 13*s.* *Gale.*

3251 One, of semi-opaque glass, with royal arms and cypher. 15*s.* *J. S. Forbes, Esq.*

3252 One, with the Great Alliance, arms of the Allies, on the back. 2*l.* 8*s.* *Durlacher.*

3253 One, with medallion portraits and arms, in wreaths. 10*s.* 6*d.* *Rhodes.*

3254 A tall green glass and stand, with allegorical figures of Fire and Water. 3*l.* 3*s.* *Marlborough House.*

3255 A globular two-handled vase: within is a figure of an

3246

GERMAN GLASS.

3315

VENETIAN GLASS.

infant bacchanal, of opaque white glass, holding a bottle and goblet, and seated, on a high stem of blue glass. 20*l.* 5*s.* *Marlborough House.*

3256 An elegant high double chalice, with fruits and flowers, with or-moulu lid, surmounted by a figure of Minerva. 5*l.* *O. E. Coope, Esq.*

3257 A tall green goblet, on stem, with subject of a vintage. 2*l.* 15*s.* *Sir H. H. Campbell.*

3258 A goblet and cover, on high stem, with an engagement of cavalry. 10*s.* 6*d.* *Gale.*

ENAMELLED GERMAN GLASS.

3259 A fine ewer, of schmeltz, of rich colours, with lines up the bowl—13 in. high. 9*l.* 15*s.* *O. E. Coope, Esq.*

3260 A large goblet, on stem, with portrait of the Emperor Leopold, in Indian ink. 18*s.* *M. J. Higgins, Esq.*

3261 A set of nine cups, on ball feet, with landscapes in Indian ink. 9*l.* *Marlborough House.*

3262 A set of three rather larger, with landscapes and figures, in colours and Indian ink. 8*l.* *D. Falcke.*

3263 A cup and cover, on ball feet, with three emblems and inscriptions, in Indian ink. 1*l.* *Marlborough House.*

3264 A vidercom, with processions of figures round the side, and inscription in honour of the Emperor Maximilian, 1662, in Indian ink. 4*l.* *Felix Slade, Esq.*

3265 A fluted oval decanter, blue, with a fleur-de-lys on a medallion. 14*l.* *Marlborough House.*

3266 A glass on stem, with cupid, a grave digger, and moral inscriptions in Indian ink—12½ in. high. 13*s.* *Sir H. H. Campbell.*

3267 Another, with Cupids and inscriptions—11½ in. high. 1*l.* 6*s.* *J. S. Forbes, Esq.*

3268 Another, with arms of Gocthals, and of the Holy Roman Empire, on stem, with handles—10½ in. high. 1*l.* 11*s.* 6*d.* *The same.*

3269 A tankard, with the bull of St. Luke, and pewter lid. 1*l.* 6*s.* *T. Butler, Esq.*

3270 A tall glass, striped with white, with two coats of arms —Dresden, 1623. 12*l.* *Marlborough House.*

3271 A bocale, with a double imperial eagle, and lily of the valley—1596. 3*l.* 5*s.* *British Museum.*

3272 A small vidercom, with a cavalier on horseback, and inscription—1631. 1*l.* 18*s.* *Rev. W. Pigott.*

3273 A cup, on stem, with an angel supporting two shields of arms, with inscription—1600. 2*l.* 10*s.* *P. B. Purnell, Esq.*

3274 A bocale, with the Virgin and Child, in an oval—1659. 2*l.* 5*s.* *T. G. Parry, Esq.*

3275 A bocale, with a Japanese warrior on horseback—1604. 1*l.* 12*s.* *The same.*

3276 A bocale, with shield of arms—1651. 1*l.* 1*s.* *Rev. W. Pigott.*

3277 Another, with four apostles, inscribed with their names. 1*l.* 15*s.* *John D. Gardner, Esq.*

3278 Another, with a lady, a ladder on which her little boy is standing, with inscription. 1*l.* 8*s.* *Marlborough House.*

3279 A small jug, with two animals—1587, with pewter lid. 1*l.* 18*s.* *British Museum.*

3280 A bocale, of green glass, with a lady holding a vase of flowers, and German verses, inscribed—1699. 18*s.* *Rhodes.*

3281 A large goblet, on stem, with a lady, in a blue dress, and shield of arms emblazoned with gold. 28*l.* *Felix Slade, Esq.*

3282 A fine vidercom, with arms of the Holy Roman Empire, elaborately emblazoned—1603—9 in. high. 5*l.* *M. J. Higgins, Esq.*

3283 Another, with a German Emperor, King of France, and Queen of Sweden before him, and figures kneeling

behind, and German inscription—1656—9 in. high. 22*l.* *Baron A. de Rothschild.*

3284 A square bottle, with arms on two sides and flowers, and arms—1625—9 in. high. 1*l.* 5*s.* *T. Butler, Esq.*

3285 A vidercom, with the Virtues under arches, and friezes of foliage—9½ in. high. 15*l.* 10*s.* *Baron A. de Rothschild.*

3286 Another, with a prince on a white horse, a town beneath—1689—9 in. high. 9*l.* 15*s.* *The same.*

3287 One, with Charles XII. of Sweden, and inscription—1710—6½ in. high. 2*l.* 4*s.* *O. E. Coope, Esq.*

3288 A tankard, with Christ and the woman of Samaria, inscribed Johannam 4; with pewter lid—8 in. high. 2*l.* 16*s.* *Captain Robson.*

3289 A vidercom, with the ten ages of man, and inscriptions above—11 in. high. 12*l.* *John D. Gardner, Esq.*

3290 A bocale, with a figure of Jacob Praun, and arms—11 in. high. 3*l.* 15*s.* *Felix Slade, Esq.*

3291 Another, with a female figure and arms of Hanns Reming, of Nuremberg—11½ in. high. 8*l.* *Baron Gustave de Rothschild.*

3292 Another, with two shields of arms—1578—12 in. high. 10*l.* 15*s.* *The same.*

3293 A vidercom and cover, with a white horse, and arms of Saxony—1671—12 in. high. 1*l.* 6*s.* *Rev. W. Pigott.*

3294 A tankard, with two figures, and arms of Hanns Neithart, supported by griffins, an inscription under the handle—1661; with pewter lid—10 in. high. 5*l.* *Marlborough House.*

3295 A vidercom, with the ten ages of man in arched divisions—11 in. high. 13*l.* 13*s.* *Sir H. H. Campbell.*

VENETIAN GLASS.

3296 A fine bocale, of frosted glass, with masks on the sides—11½ in. high. 8*l.* *British Museum.*

3297 A curious cornucopia-shaped glass—12½ in. high. 19*s.* *O. E. Coope, Esq.*

3298 A glass, on stem formed of a tulip. (*See illustration.*) 29*l.* *Felix Slade, Esq.*

3299 A very curious vessel, in the form of a ship, with rigging of blue—13½ in. high. 8*l.* 10*s.* *British Museum.*

3300 A candlestick, in the form of a flower, with green ornaments—9 in. high. 2*l.* *Russell.*

3301 A blue glass and cover, with waved surface—13½ in. high. 27*l.* *Martin T. Smith, M.P.*

3302 A tall glass, on foot—12½ in. high. 4*l.* 15*s.* *British Museum.*

3303 A glass, on elegant openwork stem—11 in. high. 7*l.* 15*s.* *The same.*

3304 One, on high stem, blue and white, elegantly twisted—11 in. high. 13*l.* *The same.*

3305 One, with blue outside, nearly similar—11 in. high. 15*l.* *The same.*

3306 A beautiful oviform vase, with three handles and spouts edged with blue—10 in. high. (*See illustration.*) 26*l.* *Felix Slade, Esq.*

3307 A very curious bottle, in the form of a horse rampant, holding a tazza, on pedestal—11 in. high. (*See illustration.*) 6*l.* 15*s.* *Rhodes.*

3308 A ribbed cup and cover, on stem, the cover on four handles—10 in. high; and a cup with open stem. 6*l.* 5*s.* *J. S. Forbes, Esq.*

3309 A cup, on high twisted stem, with blue—10 in. high. 36*l.* *Martin T. Smith, M.P.*

3310 A ribbed cup and cover, on high twisted stem—12½ in. high. 8*l.* 5*s.* *Marlborough House.*

3311 A dagger, with red and yellow twisting on the handle. 1*l.* 1*s.* *Baron Gustave de Rothschild.*

3312 A small cup and saucer, of coloured glass—imperfect. 14*l.* *Marlborough House.*

3298

VENETIAN TULIP GLASS.

3307

VENETIAN BOTTLE.

3313 A tall glass, on stem, with a rose in colours—13 in. high. 39*l.* *Felix Slade, Esq.*

3314 A two-handled vase, on foot, with white trellis—9½ in. high. 12*l.* *Sir H. H. Campbell.*

3315 A fluted glass, on elegant openwork stem, with two dolphins—13 in. high. (*See illustration.*) 50*l.* *M. T. Smith, M.P.*

VITRO DI TRINA.

3316 A tall glass, on stem, striped with crimson, blue, and gold, with rich effect—13 in. high. 16*l.* 10*s.* *Marlborough House.*

3317 A goblet, on stem of circles, increasing in size—10 in. high; and a bell. 1*l.* 10*s.* *Gale.*

3318 A goblet and cover, on stem of or-moulu—13½ in. high. 5*l.* 5*s.* *Annoot and Gale.*

3319 A curious fish-shaped vessel, on foot—7 in. high. 3*l.* 15*s.* *Gale.*

3320 A bell, surmounted on an eagle crowned, in silver. 3*l.* *M. T. Smith, M.P.*

3321 A curious glass, in the form of a boot, with buttons, gilt —10¾ in. high. 10*s.* 6*d.* *Gale.*

3322 A tall bocale and cover—13 in. high. 5*l.* 10*s.* *Marlborough House.*

3323 A curious bulb-shaped vessel, on or-moulu foot—10 in. high. 5*l.* *The same.*

3324 An elegant cup and cover, on foot—11½ in. high. 4*l.* 4*s.* *British Museum.*

3325 A cup and cover, on foot—9½ in. high. 8*l.* *M. T. Smith, M.P.*

3326 A bocale and cover, with straight lines—12 in. high. 1*l.* 15*s.* *J. S. Forbes, Esq.*

3327 A cup, in the form of a boot, with buttons, gilt, and spiral lines, blue and white—8 in. high. 10*s.* 6*d.* *Rhodes.*

3328 A tumbler, with pink and blue lines. 1*l.* 3*s.* *Durlacher.*

3329 A square bottle, with pink, green, and black lines. 1*l.* 13*s.* *Marlborough House.*

3330 A bottle and cover, with blue and white knob. 6*l.* *O. E. Coope, Esq.*

3331 A tall fluted glass and cover, opalised—12½ in. high. 10*l.* 10*s.* *Sir H. H. Campbell.*

3332 A bottle and cover—6½ in. high; and a striped bocale, with turquoise bosses. 5*l.* 15*s.* *British Museum.*

3333 A bocale and cover—15½ in. high. 1*l.* 18*s.* *Gale.*

3334 A vase and cover, on foot—13 in. high. 11*l.* *Annoot and Gale.*

3335 A small ewer, with spout; and a striped vase and cover. 8*l.* 15*s.* *Marlborough House.*

3336 A bocale and cover—15 in. high. 2*l.* 3*s.* *Sir H. H. Campbell.*

COLOGNE AND GRÉS DE FLANDRES JUGS.

3337 A jug, with heads in medallions, and whole-length female figures and foliage in various colours, dated 1652—6¼ in. high. 2*l.* 2*s.* *British Museum.*

3338 Another, with pewter lid and rims, with the Electors and Kaiser on horseback, and ornaments in various colours in relief—dated 1688—7¾ in. high. 2*l.* 12*s.* *Gale.*

3339 Another, with pewter handle and lid, with portraits of a prince and princess in medallions, female caryatid figures and ornaments, in colours in relief—dated about 1600—J. G. G., 1712, inscribed on the lid, which is of more recent date—8 in. high. (*See illustration.*) 2*l.* 18*s.* *Rev. W. Pigott.*

3340 Another, with hunting and field sports, in various colours—date about 1600—4½ in. high. 3*l.* 15*s.* *John D. Gardner, Esq.*

3341 Another, with pewter lid, with figures of the twelve apostles and other ornaments, a coat of arms and crest in the centre, George Bicklemann—dated 1677—8 in. high. 2*l.* 18*s.* *Gale.*

3306

VENETIAN GLASS.

3339

GRÈS DE FLANDRES.

3342 Another, with pewter lid, with four circles of different employments, ornaments, and wreaths in various colours—date about 1680: a coronet engraved on the lid, and J. C. R. in flowers—7¼ in. high. 3*l.* *Marlborough House.*

3343 Another, with pewter lid, dark grey, with enamelled black and white ornaments, with small heads embossed which have been gilt—date about 1650—7½ in. high. 10*l.* 10*s.* *P. B. Purnell, Esq.*

3344 A jug, dark grey, with various coloured ornaments and gilding, and small busts—9¼ in. high. 10*l.* 15*s.* *Marlborough House.*

3345 Another, with pewter mounting, the lid embossed with a courtship, dress of the period, with figures of the twelve Apostles, and some bearings in the centre, with H. H. above; a long German inscription round the bottom—dated 1683—9 in. high. 3*l.* 10*s.* *Rev. W. Pigott.*

3346 Another, dark brown, with male and female portraits, in colours—date about 1680—9½ in. high. 2*l.* 15*s.* *The same.*

3347 Another, with handle and spout, with pewter mountings, dark brown, with figures of the Saviour, St. Matthew, five other saints, and ornamented in colours—dated 1655—9 in. high. 4*l.* *The same.*

3348 Another, with pewter mountings, with figures of Sol, Luna, and other planets—dated 1677, with German inscriptions—9 in. high. 3*l.* *Gale.*

3349 Another, with pewter mountings, the lid engraved with ornaments, and C. S. B.; figures of the twelve Apostles, and the lamb, with banner, in the centre, in relief in colours—dated 1674—5¼ in. high. 2*l.* 12*s.* 6*d.* *T. Butler, Esq.*

3350 Another, with ornaments of Sol, Luna, and other planets, in colours—dated 1668, and long German inscription beneath—5½ in. high. 3*l.* 3*s.* *John D. Gardner, Esq.*

3351 A jug, with field sports, and figures in costume, and other ornaments, in colours—date about 1660—5 in. high. 2*l.* 18*s.* *Rev. W. Pigott.*

3352 Another, with portraits and arms of seven of the Electors in robes, and other ornaments, in colours—date about 1650—5¼ in. high. 2*l.* 4*s.* *Gale.*

3353 Another, with figures of the apostles and other ornaments, in colours—dated 1560, long Flemish or German inscription at foot—6 in. high. 1*l.* *The same.*

3354 Another, with pewter mounting, the lid chased with a portrait; drab ground, reticulated, embossed heads and ornaments, light blue and white enamelled—date about 1650—7 in. high. 8*l.* *Marlborough House.*

3355 Another, with rich ornaments and masks; a device in the centre—dated 1622, inscribed B. S. G. F. 3*l.* 8*s.* *The same.*

3356 Another, with pewter mounting, with Christ, and the apostles, and other ornaments—date about 1660—6 in. high. 4*l.* 15*s.* *John D. Gardner, Esq.*

3357 A snuff jar, with pewter top, with gilt and coloured heads and ornaments, arms and crest in the centre, "Joan Wolfgang Reinelius, Nat. XXXI. Octob. M.D.C.LIII" round the top of hexagon shape—6¼ in. high. 1*l.* 11*s.* 6*d.* *A. W. Franks, Esq.*

3358 A blue and white jug, with pewter mountings, flat sided, richly ornamented with a full coat of arms, and date 1589 in front; and behind are inscriptions in four lines, with date beneath—1591—16 in. high. 37*l.* *M. T. Smith, M.P.*

3359 A brown jug, with arabesque ornaments, three ovals of arms and devices, and two crowned lions, supporters of the centre one—date about 1600. 5*l.* *British Museum.*

3360 A blue and white grés pilgrim-shaped bottle, with perforated ridges at the sides; inscriptions relating to, and shield of arms of the Prince of Orange—dated

3360

PILGRIM-SHAPED GRÈS BOTTLE.

1590; and medallion of a helmeted head, surrounded by renaissance arabesques. (*See illustration.*) 18*l.* *British Museum.*

3361 A rude white grés vase-shaped jug, with handle, with two female saints, and coat of arms in centre in circle —dated 1563—11 in. high. 1*l.* 11*s.* 6*d.* *The same.*

3362 A blue and white grés upright pot, with pewter handle, heads of Minerva in ovals; coat of arms and crest in centre, dated 1594—10 in. high. 4*l.* *Marlborough House.*

3363 A brown jug, with pewter top, with masks and renaissance ornaments, dancing figures and musicians, in compartments—dated 1596—11½ in. high. 2*l.* 15*s.* *The same.*

3364 A blue and white grés jug, pewter mounted, with embossed ornaments—date about 1590—9 in. high. 2*l.* 2*s.* *J. S. Forbes, Esq.*

3365 A Delft basket-shaped vase, with twisted handle, with blue, green, and yellow foliage, and religious inscriptions—dated 1640—11 in. high. 4*l.* 15*s.* *Marlborough House.*

3366 A brown jug, with pewter lid, with religious subjects, masks, and inscriptions—dated 1584. 5*l.* *British Museum.*

3367 A brown cannette, with double imperial eagle, crowned, in the centre—dated 1583 — 9½ in. high. 4*l.* *The same.*

3368 Another, with arms in the centre—no date, probably 1583—10 in. high. 4*l.* *The same.*

3369 Another, white grés, with pewter lid, with ornaments and double imperial eagle—dated 1591—10 in. high. 5*l.* 5*s.* *John D. Gardner, Esq.*

3370 A brown pot, with handle and pewter lid, with crowned double imperial eagle in the centre—dated 1583—10¾ in. high. 4*l.* *Marlborough House.*

Amount of Twenty-fifth Day's Sale, 921*l.* 6*s.*

TWENTY-SIXTH DAY'S SALE.

SPOONS, KNIVES AND FORKS.

3371 A silver-gilt spoon, with chased angel's head, the stem ornamented with cut crystal; and a silver-gilt fork and knife, similar. 4*l.* 5*s.* *Marlborough House.*

3372 A small spoon, agate bowl, with silver-gilt handle, richly chased in grapes, vine leaves, etc. 15*s.* *Wedderburne.*

3373 A small fork and spoon, silver gilt, the handles ornamented with enamelled leaves and fillagree scrolls on silver. 4*l.* *Marlborough House.*

3374 Four small spoons, of silver, with chased ornamented handles, having figures at the tops. 14*s.* *Col. Lawrence.*

3375 A knife, steel blade, with silver shoulder, amber and ivory handle, carved as the figure of a man in a rich costume—of the time of 1690. Sold with no. 3376.

3376 A small fork and knife, steel bladed and pronged, silver handles, enamelled in light blue, with the armorial bearings of Saxony in various places upon them—on the blade a mark. 1*l.* 3*s.* *Benjamin.*

3377 A small knife and sheath, light blue enamel, with busts and shields of arms, and flowers in relief, in silver. 1*l.* 6*s.* *The same.*

3378 A knife and fork, agate handles, mounted with enamel foliage, in colours. 1*l.* *The same.*

3379 An agate spoon, with silver-gilt and enamel mountings. 2*l.* *Marlborough House.*

3380 A small knife and fork, blade and prongs of steel, handles enamelled in light blue on silver gilt, having their original silver-gilt etui, enamelled in light blue, with chased ornaments of busts and flowers. 2*l.* *Benjamin.*

3381 A silver spoon, with a large bowl, the back engraved with a shield of arms surmounted by a coronet and the letters P. A. A. M.; the handle having a chased ornamental top like a pine apple. 1*l.* 3*s.* *Marquis of Breadalbane.*

3382 A sugar tongs, of silver, with chased ornaments of foliage—on the bow of the handle the date, AD. IDCXVI (1616). 1*l.* 8*s.* *Marlborough House.*

3383 A silver-jointed spoon and fork, doubling back, with a chased goat's head at the top: the stem fancifully engraved in Briot's style, the bowl finely engraved within with a female figure, foliage, and scrolls: it has its beautifully stamped leather case, gilt, and shaped like a tortoise. 7*l.* 7*s.* *The same.*

3384 A silver spoon, with round-shaped bowl, having a chased ornamented handle, with a figure of a warrior with a crown on his head at the top, leaning on a shield, with G. D. on it. 1*l.* 2*s.* *Col. Lawrence.*

3385 A silver-gilt spoon: the bowl finely chased inside with figures of birds: the stem and handle richly chased and engraved, on the top a figure of a bishop standing with his crozier, ornaments of masks, etc.; on the handle also a coat of arms, with a bishop's mitre. 3*l.* 15*s.* *Marlborough House.*

3386 A silver spoon, with a round-shaped bowl, having a chased and ornamented handle, with a figure of a crowned warrior at the top leaning on a shield with T. K. on it. 14*s.* *Col. Lawrence.*

3387 A silver spoon, with round-shaped bowl; the handle richly chased and ornamented; the top having a female bust at the back of the bowl, a coat of arms with T. E.: on the back of the stem the date 1660 is engraved, but the spoon, from the style of decoration, appears much older. 16*s.* *Pratt.*

3388 A silver spoon, parcel gilt, the handle chased and richly ornamented, having an ornament like a globe at the

top; on the back of the bowl, the date of 1507 engraved. 11*l.* 10*s.* *Annoot and Gale.*

3389 A silver spoon, with round-shaped bowl: on the back of the bowl, the letters C. E. and A. S. are engraved, the handle waved, with chased ornamented shoulder, and the top having the figure of an old man, like an apostle, with a tub, having three figures within it, below his right hand. 1*l.* 18*s.* *Marquis of Breadalbane.*

3390 Two small knives (steel bladed), in their original leather case, the handles are enamelled, in landscape, subjects on gold, with chased shoulders, where the steel joins the handles. 1*l.* 10*s.* *Durlacher.*

3391 A spoon, knife, and fork, en suite, of silver gilt (steel blade), chased and ornamented handles, with female bust at the top, in their original green and gilt leather case. 2*l.* 8*s.* *Redfern.*

3392 A spoon, of silver gilt, steel-bladed knife and fork, en suite, the handles enamelled in light blue, with embossed garnets and enamelled pearls; with the ornamented leather case. 3*l.* 3*s.* *Annoot and Gale.*

3393 A spoon, knife, and fork, en suite, of silver gilt, the blade and prongs of steel, the handles in ornamental fillagree work; they have their original ornamented leather case. 1*l.* 18*s.* *Webb.*

3394 Two English knives, steel blades, with twisted red horn and silver ornamented handles, in the original black stamped leather case; on the blade of the one is engraved—

> With wealth and beauty all doe well,
> But constant love doth far excel. ELIZABETH WALLIS;

and on the other—

> My love is fix't, I will not range;
> I like my choice, I will not change. ELIZABETH WALLIS.

5*l.* *British Museum.*

3395 Two knives, carved amber and chased silver-gilt handles,

in their original gold and silver embroidered silk case. 1*l.* 10*s.* *British Museum.*

3396 A steel-bladed knife and fork, handles enamelled on silver, with ornaments of raised enamelled work, in fruit, etc., with their original case of silk and silver festoons. 2*l.* 18*s.* *John Swaby, Esq.*

3397 A knife, fork, and jointed spoon, en suite, steel prongs and blade, agate handles, mounted in rich chased fillagree silver, in their original and gilt leather case. 1*l.* 11*s.* *Pratt.*

3398 A knife, fork, and spoon, en suite (steel bladed), the other parts in silver and silver gilt, the bowl of the spoon richly engraved; the handles of the set, in chased fillagree work, with chased gold tops, having garnets in the centres; in their original painted and gilt wooden case, which has P. B., 1796, on it. 2*l.* 3*s.* *Benjamin.*

3399 A knife, fork, and spoon, en suite, with carved bowl, and handles of ivory, the blade and prongs are of steel, in their original case of gilt and stamped red leather. 4*l.* 10*s.* *Marlborough House.*

3400 A knife and fork (steel blade and prongs), handles richly enamelled in raised flowers, on dark ground on silver gilt. 2*l.* *John Swaby, Esq.*

3401 A small fork, silver gilt, ornamented agate handle, with chased and pierced mountings. 9*s.* *Annoot and Gale.*

3402 A knife, steel blade, partly engraved and gilt, the handle of rich embossed enamel work, and a handle similar for a fork. 5*l.* 10*s.* *Marlborough House.*

3403 A knife and fork, steel blade, the fork silver gilt, handles of amber and ivory, carved in representation of a lady and gentleman, in rich costume of the time, 1680, with silver ornaments. 1*l.* 2*s.* *Davis.*

3404 A knife, of steel entirely, with a magnificently chased figure handle of a female, naked, with drapery round. 5*l.* 10*s.* *Webb.*

3405 A knife and fork, of steel entirely, with chased gold mounting between the handles and blade, the handles superbly chased, with the figures of Silenus and Diana. 30*l.* *Marlborough House.*

This knife and fork belonged to the Pretender.

3407 A long spoon, of silver, with small bowl and twisted handle, topped with a bacchanalian figure. 10*s.* *A. W. Franks, Esq.*

3408 A handle for a knife, of richly embossed enamel work of flowers. *Not found.*

3409 A fork, of the most extraordinary design and workmanship, of silver, and ornamented with garnets; the fork is jointed, and moves on a hinge, elaborately chased all over with St. George and the Dragon, in raised work, chasings of angels, and the Prince of Wales's feathers; the top of the handle has a figure kneeling, in prayer. 15*l.* *Marlborough House.*

3411 A knife, steel blade, ornamented agate handle, with silver-gilt chased and pierced mountings. 11*s.* *Annoot and Gale.*

3412 Another handle of a knife, of embossed enamel work, of silver or copper gilt. 1*l.* 1*s.* *W. King.*

3413 A small knife, steel blade, embossed enamelled handle, the top silver, mounted with some pebble. 1*l.* 1*s.* *The same.*

3414 A silver-gilt fork, with carved amber handle, representing a bust. 16*s.* *Pratt.*

3415 A silver fork, with richly chased handle, surmounted by an animal holding a shield, on which a coat of arms is engraved. 10*l.* 10*s.* *Annoot and Gale.*

3416 A silver spoon, parcel gilt, with joint and moveable fork attached at the back, the inside of the bowl beautifully engraved with the Nativity, within a border of angels and scrolls; on the back of the bowl, fruit, etc. engraved; the stem of the spoon chased and ornamented, and surmounted by a female bust; on the back of the

stem, the date 1624 occurs. 8*l.* 10*s.* *Marlborough House.*

3417 A silver spoon, with joint and moveable fork attached to the back, the stem chased and surmounted by a whole-length male figure; on the stem, which is six-sided, various inscriptions are engraved "Claes. Ioost. etc.," and the date "Jehova Anno 1592." 6*l.* *The same.*

3418 A spoon, jointed and folding back, of mother-o'-pearl, curiously mounted in chased silver. 1*l.* 11*s.* 6*d.* *The same.*

3419 A silver spoon, parcel gilt, with moveable joint and fork attached, the stem and handle richly chased in the renaissance taste, surmounted by a bust of a warrior. 5*l.* 15*s.* *Marq. of Breadalbane.*

3420 A crystal fork and spoon, en suite, mounted in gold, with gems; the handles carved at the extremities in the form of goats', or some other animal's heads. 11*l.* 10*s.* *Durlacher.*

3421 A spoon, silver-gilt bowl, but having its handle enamelled upon gold, with subjects of figures and heads in pink colour. 8*l.* *Marlborough House.*

3422 A spoon, of gold, or silver gilt, curiously enamelled in party colours of purple, green, and white, with raised gold ornaments of crescents, stars, etc.; the handle surmounted by a pomegranate. 14*l.* 10*s.* *Lord Londesborough.*

3423 A spoon, of silver gilt, ornamented by enamel scrolls in colours; its bowl of crystal, engraved with T. H. S. and a cross. 8*l.* 15*s.* *Marlborough House.*

3424 A spoon, with a bowl of white shell, the handle of some dark blue or enamelled substance carved, and with chased silver-gilt ornamental mounting. 2*l.* 15*s.* *The same.*

3426 A silver spoon, squat-shaped, with large bowl, the handle curiously chased in leaves, and ornamented with rings;

the stem rudely engraved. 1*l.* 10*s.* *Marlborough House.*

3427 A silver spoon, parcel gilt, of similar shape: the bowl has an engraving of a ribbon, with some characters on it, and the handle is chased with a figure of the Virgin Mary, and at the top with a head of an ecclesiastic rising out of an ornamental capital. 10*l.* 15*s.* *The same.*

3428 A silver spoon, similar in shape, the bowl rudely engraved, the handle chased with ornaments like fleurs-de-lys, and having rings. 3*l.* 10*s.* *The same.*

3429 A spoon, silver gilt, with chased ornamented handle, the bowl engraved in the inside with subject of Christ rising from the tomb, and on the outside with the Virgin and infant Saviour, and a Latin legend in honour of the Virgin—Virgo gloriosa, etc. 10*l.* 5*s.* *The same.*

3430 A spoon, parcel gilt, chased and spiral handle, rudely engraved within the bowl, which is of a large size, with a fancy ornament and some letters round, L. A. R. I. S. *M., and, though much effaced, "Anno 17, 1611;" round the edge of the bowl some rude engraving. 4*l.* 10*s.* *The same.*

3431 A long spoon, parcel gilt, with convex-shaped bowl, which is engraved ornamentally outside, shoulder and head of the spoon ornamentally chased; on the back of the spoon curious marks like what are termed merchant's marks, are engraved, with a date 1454: the engraving on the back is that of the spread double eagle, with a kind of coronet. 2*l.* 4*s.* *Redfern.*

3432 A long spoon, of silver, rudely engraved, the handle ornamented with a bust of Pallas; on the back of the handle is engraved—Andreas Gutzmacher, g. 19 Martz, Ao. 1631. 1*l.* 3*s.* *Col. Lawrence.*

3433 A silver spoon, the handle chased, and ornamented with a bird's head at the top. 1*l.* 13*s.* *Annoot and Gale.*

3434 Another, chased, handle ornamented with beads—T. S. on the back of the bowl. 1*l.* 1*s.* *Col. Lawrence.*

3435 A spoon, with silver-gilt bowl and shoulder ornamentally chased with heads: the inside of the bowl has a deeply cut ornamental scroll border, the outside an ornamental device, with a coat of arms, surmounted with a coronet, and the letters "G.F.V.E.;" the handle is of coral, like a branch at the top. 4*l.* 10*s.* *Marlborough House.*

3436 A spoon, of silver, with a largish bowl: the stem is of a twisted pattern and the shoulder chased in figures, the top having a whole-length figure of a bearded man, with a saw in one hand, and a basket in the other. 1*l.* 16*s.* *R. T. Searles, Esq.*

3437 A pair of steel scissors, with metal-gilt handles, and bows ornamented with terminal figures. 3*l.* 10*s.* *Marlborough House.*

3438 A small steel knife, with chased steel handle, with tablets of mother-o'-pearl. 1*l.* 5*s.* *The same.*

3439 A steel penknife, with metal-gilt handle, and top chased with a winged figure and heads. 2*l.* *The same.*

3440 A silver case, to hang at the girdle, chased with subjects of boys: containing a knife and fork with steel blades, the handles of waved ivory and gilt, the back edge engraved with letters. 2*l.* 8*s.* *Chaffers.*

3441 A knife, with steel blade, and silver fork, with silver-gilt ferrules and carved boxwood handles with male and female musicians—in fishskin case. 14*s.* *R. T. Searles, Esq.*

3442 A knife, with steel blade, and silver fork, with ivory handles inlaid with silver, and silver-gilt ferrules—inscribed and dated 1685—in brown leather sheath. 3*l.* 8*s.* *Marlborough House.*

3443 A knife and fork, with steel blades, and chased silver handles, engraved in the style of S. Pass, with reli-

gious subjects—inscribed and dated 1607—in silver-mounted fishskin case. 8*l.* 5*s.* *Marlborough House.*

3444 A silver spoon, with handle of dark wood, with the top carved with a female (of amber) silver mounted. 14*s.* *The same.*

BIJOUTERIE, SEALS AND RINGS.

3445 A double oval locket, with chain, mounted with silver gilt, and containing a portrait of Martin Luther, and one other portrait painted on glass—inscribed D.M.L., and "Post tenebras lux, 1517." 4*l.* 15*s.* *Baron Gustave de Rothschild.*

3446 A pair of oval lockets, in old shell camei, with portrait of Albert and Isabella, the Governor and Governess of the Low Countries, in gold mounting enamelled turquoise. 3*l.* 3*s.* *Wedderburne.*

3447 A flat circular silver seal, with a dragon to suspend it by, cut with a coat of arms, and inscription, and the date 1581 engraved on the back. 10*l.* 10*s.* *Marlborough House.*

3448 A gold finger ring, engraved with St. George and the dragon; formerly enamelled. 4*l.* 5*s.* *British Museum.*

Said to have been found in the Thames.

3449 Another, with a small emerald set in the pointed form, with gothic ornaments. 8*l.* 10*s.* *Chaffers.*

3450 A small gold and enamelled bust of Gustavus Adolphus, with an old table diamond pendant, and the lion and sword of Sweden embossed in relief. 9*l.* 5*s.* *C. S. Bale, Esq.*

3451 A small oval badge, silver gilt, with portrait of Philip II. of Spain, and the legend "En tout fidelles au Roy;" on the reverse, two united hands and two beggar's wallets, with the legend "Jasques á porter la Besace." 10*s.* *Wedderburne.*

3452 A silver-gilt badge, in the form of a crossbow, set with

stones, with a whole-length figure of St. Sebastian, and three others; inscribed 1551, A. P., and 1554, A. P., and Donavit 1565. 8*l.* 10*s.* *Marlborough House.*

Formerly worn by the Captain of the time being, of the Archers' Society.

3453 A round brooch, with its tongue of gold, with knobs round the rim—inscribed in gothic letters, "Jovis. a Quimaporta." 2*l.* 10*s.* *D. Falcke.*

3454 A circular gold and enamelled badge, with portrait of Gustavus Adolphus, and his Queen Maria Eleanora—enamelled in relief. 22*l.* *Baron A. de Rothschild.*

3455 A silver-gilt diamond-shaped ornament, with portrait of Charles V. of Germany, and Christ on the Cross, with "Plus ultra" device behind, and inscription "Misere mei Deus, 1547." 10*l.* 10*s.* *Marlborough House.*

3456 A small model, in steel and gilt metal, of a wheel-lock pistol, engraved. 2*l.* 12*s.* 6*d.* *Nathan.*

3457 A silver-gilt scent box, in the shape of a frog, on leaves, with ruby or garnet eyes, opening twice, with hooks. 14*l.* 14*s.* — *Chambers, Esq.*

3458 A silver-gilt ornamental buckle, chased and engraved with masks. 16*l.* *W. Meyrick, Esq.*

3459 A heart-shaped locket, set with pearls and garnets, enamelled at the back, and a mourning device, with angels in enamel, protected by a crystal covering. 3*l.* 10*s.* *Morant.*

3460 A small gold brooch and tongue, complete, formed like a spur; the rowel formed of two hands, inscribed "Sca. (Sancta) Maria ora pro nobis," etc. 5*l.* 5*s.* *British Museum.*

3461 A small oval gold and enamelled badge, with a whole-length figure in armour, crowned—inscribed "Lud. Mag. inst. 1683." 3*l.* 15*s.* *Marlborough House.*

3462 A small round gold brooch, with tongue, complete, with letters raised on dark ground. 6*l.* 15*s.* *The same.*

3463 A small round gold brooch, with tongue complete, en-

graved with a knight in armour, etc. 10*l.* *Marlborough House.*

3464 A very small round gold circle like the rim of a brooch; on one side inscribed "Sum regis Anglie," and on the other "Comitis Herfordie." 4*l.* 5*s.* *British Museum.*

3465 A small round gold brooch, with tongue complete, inscribed on both sides with gothic characters. 7*l.* *The same.*

3466 A massive gold and enamelled ancient Hebrew marriage ceremonial ring, with Hebrew characters, and the building of a house. 6*l.* 6*s.* *Myers.*

3467 Another gold and enamelled ring, of the same nature, more richly ornamented. 20*l.* *Baron A. de Rothschild.*

3468 An oval gold and enamelled locket, richly embellished, and formed inside to contain reliques, the names of various saints engraved round the form of a cross. 8*l.* 10*s.* *Earl of Lonsdale.*

3469 An oval convex gold and enamelled reliquaire, perforated on bands in the back; an enamel of St. Martin in front. 16*l.* *Martin T. Smith, M.P.*

3470 An oval flat gold and enamelled locket, with a naval engagement and a battle, and Diana and Actæon, etc., within; inscribed "Henri Tontin m^d^ orphevre à Paris fecit 1637." 9*l.* 15*s.* *British Museum.*

3471 A scent box, of book-shape, of silver gilt, chased and ornamented in gothic taste, and set with stones. 1*l.* 4*s.* *Annoot.*

3472 A square-formed ornament, of gold and enamel, with a narrow frame, with crystal panels covering two kneeling angels at an altar, in enamelled gold. 12*l.* 10*s.* *Marlborough House.*

3473 A silver-gilt cylindrical etui, richly chased with figures and devices, a rose diamond set in the top, and another on the spring catch. 5*l.* 5*s.* *The same.*

3474 Another, differently shaped, opening at both ends. 1*l.* 3*s.* *Redfern.*

3475 A silver case, engraved and picked out in black; containing a pair of scissors, a knife, and a piercer, partly gilt and engraved, with chased heads, figures, etc. 1*l.* 13*s.* *J. S. Forbes, Esq.*

3476 A steel seal, on swivel, with long handle, forming at the other end, which unscrews, a scent case, with raised silver work and cypher engraved on tablets. Sold with no. 3477.

3477 A silver-gilt seal, the handle formed as the Virgin and Child, with glory—the seal an old rudely cut intaglio. 12*s.* *Wedderburne.*

3478 A small hexagonal silver-gilt essence bottle, with screw top, enamelled and gilt. 1*l.* 18*s.* *Earl of Lonsdale.*

3479 A small silver-gilt needle case, pierced with scrollwork, and enamelled. 3*l.* *Marlborough House.*

3480 A small oval silver pomander box, opening at both sides, of pierced work, with figures of a shepherd and shepherdess—date about 1640. 2*l.* 10*s.* *The same.*

3481 A silver-chased badge of St. George and the dragon, worn in the time of Charles I., with the motto "Honi soit," etc. 1*l.* 8*s.* *Annoot and Gale.*

3482 A silver scent case—date about 1640—in divisions formed as a skull; it opens by unscrewing at the top, engraved—

"Tho' I spoke in vaine,
This ends my paine."

And "If you alive when I am dead,
'Tis true what ere to you I said."

10*l.* *William Maskell, Esq.*

3483 Another silver scent case, formed as a skull, and containing in one of the inner divisions the representation of a skeleton recumbent, partly gilt—date about 1640. 7*l.* 10*s.* *Annoot and Gale.*

3484 Another, smaller, with chain and ring to wear on the finger, like a child's head, on one side; and the other a skull, with a figure of a child with an hour-

glass leaning on a skull, with the motto "hodie mihi, cras tibi"—date about 1640. 9*l.* 5*s.* *Annoot and Gale.*

3485 A chased and coloured gold seal, with a plain cornelian; the four panneled sides enamelled with allegoric figures relating to France; the seal opens and discloses under a glass a view of a fortress, with a ship at sea, minutely carved in ivory—in fish skin case. 8*l.* 10*s.* *Marlborough House.*

3486 A gold finger ring, with a ship and fortress, etc., minutely carved in ivory, under glass—in fish skin case. 16*s.* *Wetterhan.*

3487 A gold mounted swivel seal, with a bloodstone, engraved with a triumphal procession, with the artist's name, "Varan." 5*l.* 5*s.* *Marlborough House.*

GOLD-MOUNTED SEALS.

3488 A yellow cornelian seal, engraved with helmeted head, the stem a negro's bust, of black, white, and grey agate, with coloured stones. 1*l.* 12*s.* *Rev. M. Taylor.*

3489 A red cornelian seal, engraved with a classical profile bust, with stem of coloured agate, of a female bust set with diamonds, etc. 3*l.* 10*s.* *Watson.*

3490 An antique black and white intaglio seal, of a figure, the stem a bust of a negro, of yellow agate, with white turban, set with coloured stones. 8*l.* 5*s.* *Marlborough House.*

3491 A bloodstone seal, engraved with an antique head, the stem of streaked agate, of a female bust set with diamonds. 1*l.* 18*s.* *D. Falcke.*

3492 A white agate seal, engraved with a helmeted head, the stem of partly coloured agate in the form of a dog, set with stones. 1*l.* 10*s.* *Hertz.*

3493 A light red cornelian ditto, engraved with a Greek bust, the stem partly enamelled with small agates and coloured stones. 1*l.* 7*s.* *The same.*

3494 A bloodstone ditto, engraved with an antique head, the

stem of pierced curves, with a negro's head in a turban, in agate, set with diamonds. 1*l.* 14*s.* *Rev. W. Pigott.*

3495 Another, of partly coloured onyx, engraved with a female bust, the stem formed as a female negro bust, of black and yellow onyx, with small diamonds. 2*l.* 2*s.* *Watson.*

3496 Another, of bloodstone, engraved with two birds billing, the stem of coloured onyx, carved as a large female bust, set with diamonds. 11*l.* *Hertz.*

3497 One, red cornelian, engraved with a bust of Socrates, the stem of streaked onyx carved as a bust, enamelled and set with small diamonds. 2*l.* 16*s.* *Watson.*

3498 A plain gold seal, the stem of coloured onyx, carved as a three-headed bust, set with diamonds. 1*l.* 18*s.* *Annoot and Gale.*

3499 A red cornelian seal, engraved with an antique bust, the stem of coloured onyx, with a negro's head in a turban, with coloured stones. 1*l.* 10*s.* *Redfern.*

3500 A seal, of white shaded onyx, engraved with an antique head, the stem of coloured onyx, with a turbaned head of a negro, with a diamond at the top. 16*s.* *Watson.*

3501 A seal, of white onyx, engraved with a helmeted bust, the back enamelled, the stem with a bust, in red and white onyx. 3*l.* 5*s.* *S. Addington, Esq.*

3502 A red cornelian ditto, antique intaglio, with a classical subject, the stem enamelled in raised flowerwork. 4*l.* *Marlborough House.*

3503 A plain gold seal, the stem enamelled with blue and white. 12*s.* *Davis.*

3504 A heart-shaped bottle, of metal gilt, the surface covered with arabesques. 5*l.* 15*s.* *British Museum.*

3505 A scent bottle, formed of a tortoiseshell, with head and legs of silver. 2*l.* 15*s.* *Davis.*

3506 An apple, of silver, opening and containing a skull, of silver, crowned with a wreath, and containing a miniature inscribed on the outside, "From man came

woman, from woman came sin, from sin came death—1628." 14*l.* *Lord Londesborough.*

3507 A small flat sided ink bottle and stopper; a small pen case; and a hook to attach them to a girdle of steel, the surface covered with scroll ornaments of silver—in a case. 5*l.* 10*s.* *Myers.*

3508 A miniature, of bishops and saints, with angels singing—of early Venetian work. 17*l.* *Marlborough House.*

3509 Another, small, with the Annunciation, inlaid in mother-o'-pearl and coloured glass. 11*l.* 10*s.* *Hertz.*

3510 A curious snuff-box, the bottom opening and showing a carved female figure in a bath, the face seen through a glass opening—the surface ornamented with mother-o'-pearl and small gems. 2*l.* 2*s.* *Annoot and Gale.*

3511 A circular plaque, of bronze gilt, with a landscape and a man angling—7 in. diameter. 3*l.* 10*s.* *Webb.*

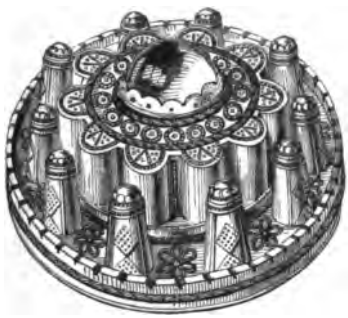
3512 An Ancient Gaelic Brooch, of silver, of circular form, scalloped and surrounded by small upright obelisks, each set with a pearl at top: in the centre is a round crystalline ball, considered a magical gem; the top may be taken off, showing a hollow, originally for reliques. *This interesting work was the property of Macleane of Lockbuy, in the Isle of Mull, and is said to be made of silver found on the estate. An interesting work of the time of Queen Elizabeth. Mentioned in Pennant's Tour*—engraved beneath—4¾ in. diameter. (*See illustration.*) 71*l.* *British Museum.*

This Scottish brooch is traditionally said to have been made by a tinker on the estate of Lockbuy in Mull, from silver ore found there in or about the year 1500. It was handed down by the ladies of the family of McLean, till Anna Campbell, the wife of Murdock McLean (who had no male issue), gave it to Isabella McLean, their daughter, wife of John Scrogie, Esq.

Pennant describes it in his *Tour in Scotland*, 1772, part ii. p. 14. It was then in Dr. Lort's possession, at the sale of whose effects, July 15, 1791, no. 60, it was purchased by Samuel Tysson. Mr. Bindley bought it at his sale May 18, 1802, no. 67, and Mr. Thomas bought it at Bindley's sale, March 5, 1819, no. 241*; and on the dispersion of that extraordinary cabinet of rarities, it came into Mr. Bernal's possession for ten guineas. See Catalogue, June 11, 1844, no. 32.

METAL EWER.

3512



ANCIENT GAELIC BROOCH.

OBJECTS IN METAL.

3513 A PAIR OF CURIOUS EWERS, metal gilt, formed of monstrous animals, the handles formed of the horns; a cardinal's arms engraved beneath—8 in. high (*See illustration.*) 27*l.* *John Noble, Esq.*

3514 A circular metal-gilt bowl and cover, the surface chased with Moorish designs, surmounted by a figure of a later period. 10*l.* 10*s.* *Marlborough House.*

3515 Another, larger, richly damascened, with ornaments raised in white metal. 21*l.* *The same.*

3516 A pair of figures of Hercules, of metal gilt, bearing celestial spheres—16 in. high. 15*l.* 10*s.* *The same.*

3517 A curious metal-gilt stand, chased with figures supporting a sphere—16 in. high. 15*l.* 10*s.* *British Museum.*

3518 A pair of or-moulu sconces, with masks, and branches for one light each. 1*l.* 6*s.* *Annoot and Gale.*

METAL DISHES AND PLATES.

3519 A circular brass dish, chased with inscriptions and designs—11 in. diameter. 2*l.* 15*s.* *Marlborough House.*

3520 A pewter dish, with figures playing musical instruments round the border, and in the centre, between columns —dated 1567—10½ in. diameter. 10*s.* 6*d.* *Col. Lawrence.*

3521 Another, with spirally fluted border and raised centre, with portrait of Gustavus Adolphus, inscribed—10 in. diameter. 19*s.* *The same.*

3522 Another, with fluted border, and St. George and the dragon in the centre—9¼ in. diameter. 17*s.* *The same.*

3523 A metal-gilt mounting for a plaque, on three feet, with cherubs' heads; the border of openwork with busts and chimeræ—10¾ in. diameter. 8*l.* 10*s.* *Marlborough House.*

3524 A curious brass stand, with double pierced rims, formed of German letters—9¾ in. diameter. 6*l.* 6*s.* *The same.*

3525 A pewter plate, with Gustavus Adolphus on horseba in the centre, and in medallions round the border— 7¾ in. diameter. 15*s*. *Davis.*

3526 Another, with scalloped edge, with grotesque figu in the centre, and the arms of the Swiss Cantons rou the border—8¼ in. diameter. 15*s*. *Wedderburne.*

3527 Another, with the Creation in the centre, and the Seaso on the border—7 in. diameter. 11*s*. *Col. Lawrenc*

3528 One, with the Resurrection, and the apostles round— 7¾ in. diameter. 13*s*. *Wedderburne.*

3529 One, with kings on horseback, in compartments. So with no. 3530.

3530 One, nearly similar—7½ in. diameter. 11*s*. *Col. La rence.*

3531 One, with William Tell, and arms of the cantons— 7½ in. diameter. 12*s*. *Wedderburne.*

3532 One, with sacred subjects, partly enamelled in colours 17*s*. *The same.*

3533 One, with the Resurrection, and figures holding shield of arms—7 in. diameter. 5*s*. *Col. Lawrence.*

3534 One, with the Imperial eagle, and arabesques—5½ in. diameter: and a rim, with kings on horseback—7¾ in. diameter. 6*s*. *Wedderburne.*

Amount of Twenty-Sixth Day's Sale, 867*l*. 14*s*. 6*d*.

TWENTY-SEVENTH DAY'S SALE.

ANCIENT ORNAMENTED KEYS.

3535 A very large steel key, gothic pattern, ornamented with cut and pierced openwork scrolls, and pierced for numerous wards. 2*l*. 5*s*. *Marlborough House.*

3536 A steel key, renaissance taste, in the form of a pillar, with Corinthian capital, a rich scroll ornamented bow,

cut and pierced openwork, with masks, etc., also pierced for numerous wards. 4*l.* *Marlborough House.*

3537 A street key, the bow finely chased, and having pierced and cut openwork, with a ducal coronet, surmounted by a coat of arms within a circle. 2*l.* *The same.*

3538 A steel key, with chased and ornamented bow, having a ducal coronet of the royal house of France, surmounting a coat of arms, three fleurs-de-lys, etc. 3*l.* 5*s.* *The same.*

3539 A steel key, the upright part, etc. finely and ornamentally chased, the bow cut in openwork, scrolled with a kind of coronet at the top. 2*l.* *The same.*

3540 A steel key, handsomely chased and engraved, fluted, etc., the bow in chased and pierced openwork, with a ducal coronet. 10*l.* 10*s.* *Marquis of Hertford.*

3541 A small steel key, richly chased and ornamented all over, with pierced openwork bow, surmounted by a ducal coronet. 11*l.* *The same.*

3542 A steel key, the bow richly chased and ornamented, having the armorial bearings of the Louvois family, three lizards, etc., and a ducal coronet—date about 1680. 4*l.* *Marlborough House.*

3543 A steel key, with richly chased openwork bow, having a ducal coronet surmounting a coat of arms, with supporters of figures like horses—date about 1680. 11*l.* *Marquis of Hertford.*

3544 A steel key, with chased openwork bow, ducal coronet surmounting a coat of arms—date about 1680. 1*l.* 15*s.* *Marlborough House.*

3545 A steel key, with chased capital, like a pillar to the stem, which has an outer steel case, with a pierced scrolled bow. 10*l.* 10*s.* *Baron Gustave de Rothschild.*

3546 A steel key, gothic form, with a moveable bow, the key having two ends for different locks; the bow is of pierced openwork, and having on one side the letters

A N A: M R A, and on the other, I. H. S. 3*l.* *Marlborough House.*

3547 A steel key, gothic form, with a cut and pierced openwork bow, and brass ribbed ornament under it. 1*l.* 10*s.* *The same.*

3548 A gilt metal ornament, like a long buckle, or clasp, handsomely chased with masks, figures, etc., and reticulated openwork. 5*l.* 5*s.* *The same.*

3549 A small brass square-formed ornament, opening like a case, apparently intended to be worn suspended; on one front, are engraved heads of a male and female, with these letters above A. S., M. O. R. E.; and on the other, two angels supporting a coat of arms, and above the letters, I. S. O. I. F. R. E. 1*l.* 10*s.* *The same.*

3550 A steel mount, for an escorelle, chased and damascened with gold, ornamented with trophies, in the renaissance taste—date about 1540. 4*l.* *The same.*

3551 A gilt metal ornamental picker, or hook, with an ear picker, moving on a swivel, a little scent case at the handle, chased with medallion busts—date about 1540. 14*s.* *Smith.*

3552 A chased steel key, damascened with gold, for winding up some musical instrument, ornamented with musical trophies. 1*l.* 11*s.* 6*d.* *Marlborough House.*

3553 A steel key, pierced and ornamented bow, gothic taste, circular ornament like a rose window, with openwork, and pierced for many wards. 2*l.* 12*s.* 6*d.* *The same.*

CHAMBERLAINS' GILT METAL KEYS.

3554 A key, with chased and pierced bow, having a cypher in it, and a crown. 12*l.* *Wetterhan.*

3555 A key, with chased bow, pierced, having a crown at top, and within the bow a shield of arms, surmounted by another crown and cypher. 1*l.* 4*s.* *C. O. Morgan, M.P.*

3556 A key, with chased and pierced bow, having the double Austrian eagle, with crown and cypher on one side, and

another cypher on the other side. 1*l.* 1*s.* *Marlborough House.*

3557 A key, with richly chased and pierced bow, having two crowns and the arms of Saxony, and on the key part the letters cut open of A. F. (*See illustration.*) 2*l.* 10*s.* *D. Falcke.*

3558 A key, with chased bow, having the arms and crown of Bavaria. 1*l.* 7*s.* *Marlborough House.*

3559 A key, with chased and pierced bow, having the Mayence arms and crown. 15*s.* *The same.*

3560 A key, chased and pierced, the bow shaped like a mantle, with a cypher, pierced in the centre, and a cut chased crown above; the key part has a W. cut open in it—Prussian work. 1*l.* 10*s.* *C. O. Morgan, M.P.*

3561 A key, with chased and pierced bow, having a crown and scrolled cypher work, with a small coat of arms of Saxony, below. 1*l.* 11*s.* 6*d.* *The same.*

3562 A small key, with chased and pierced bow, the key richly chased and engraved all over. 1*l.* 8*s.* *Marlborough House.*

3563 A key, chased, and having a large ornamented bow, with a crown and cypher, and supporters; a lion erect, and an eagle erect, crowned. 1*l.* *C. O. Morgan, M.P.*

3564 A key, with chased and pierced bow, scrolled work and masks. 1*l.* 3*s.* *Marlborough House.*

3565 A key, richly chased and engraved all over, bow cut and pierced with a crown and double cypher of apparently George I. 2*l.* 15*s.* *S. Addington, Esq.*

3566 A similar key, differently ornamented. 4*l.* *C. O. Morgan, M.P.*

3567 A similar key, with a different and intricate cypher in the bow. 3*l.* 5*s.* *The same.*

3568 A similar key, more richly ornamented, and having in the bow double cyphers, apparently G. P. W. (*See illustration.*) 4*l.* 4*s.* *Marlborough House.*

KNIVES AND FORKS.

3569 A steel, to kindle fire, handsomely ornamented and damascened with gold. 9*s*. *Smith.*

3570 A steel wheel-lock, with its winder for light and fire, opening at the back to contain matches; the steel parts are blued, and have been partly gilt and engraved; the whole mounted in engraved metal gilt. 1*l*. 3*s*. *Davis.*

3571 A steel knife, with crystal handle, mounted with engraved silver gilt. 1*l*. 8*s*. *Russell.*

3572 A steel knife and fork, partly gilt, engraved with the Saviour on the Cross, the Virgin, etc.; the handles of tesselated squares of mother-o'-pearl and black shell, with yellow scrolls—dated 1623. 2*l*. *Marlborough House.*

3573 A steel bladed knife, partly gilt and engraved, with ivory handle, fluted with ribbon pattern of silver. Sold with no. 3574.

3574 A steel knife and fork, with silver gilt handles, with cut and pierced scroll tops. 2*l*. 5*s*. *The same.*

3575 Another, partly gilt, and engraved and dated 1622, with metal-gilt handles, chased and inlaid with mother-o'-pearl and imitative gems. 13*l*. *Russell.*

3576 A steel knife, partly engraved, the handle of mother-o'-pearl, with chased steel ornaments, formerly gilt. Sold with no. 3577.

3577 Another, the handle of worked brass, enamelled in colours; an animal's head at the top. 7*l*. 10*s*. *Marlborough House.*

3578 Another, with worked brass handle, formerly enamelled in colours; a female figure at the top. 19*s*. *Carr.*

3579 A steel knife and fork, with carved horn handles, and goat's head tops, mounted with gilt. Sold with no. 3580.

3580 A steel knife and fork, with bone handles mounted with chased silver, and inlaid with crests, the handle unscrews and makes a corkscrew. 4*l.* 4*s.* *Marlborough House.*

3581 A steel knife and fork, silver mounted, with handles of variegated Venetian glass. 16*s.* *Willson.*

3582 A steel knife, with carved horn handle, the top with a lion holding a shield. 9*s.* *D. Falcke.*

3583 A knife and fork, with steel blades; and a silver-bowled spoon, the handle of dark wood engraved, and mounted and inlaid with silver, with raised studs. 12*l.* 5*s.* *Russell.*

3584 A knife and fork, with steel blades, with variegated Venetian glass handles, mounted in engraved gilt. 1*l.* 2*s.* *Davis.*

3585 A knife and fork, with steel blades, and variegated Venetian glass handles, mounted with engraved silver-gilt. 2*l.* 2*s.* *Marlborough House.*

3586 Another, mounted in silver or metal gilt. 2*l.* *Webb.*

3587 A knife and fork, with steel blades, the handles of carved ivory, with boys and fruit. 6*l.* 5*s.* *The same.*

3588 Another, with bone or ivory handles, the tops with heads of animals. 3*l.* 10*s.* *D. Falcke.*

3589 An ivory or bone knife handle, the top carved with an animal's head. 5*s.* *Wetterhan.*

3590 A knife and fork, with steel blades, and bone or ivory handles, the top carved with heads of animals. 1*l.* 12*s.* *Marlborough House.*

3591 A knife and fork, with steel blades, and carved ivory handles of boys, and silver-gilt ferrules. 3*l.* 5*s.* *Willson.*

3592 An Italian penknife, the blade partly gilt and engraved, with carved ivory handle of a sphinx supporting a rearing horse. 1*l.* 15*s.* *Smith.*

3593 A knife with steel blade, with carved ivory handle of a harlequin and nude female figure with a child. 1*l.* *Davis.*

3594 A knife with steel blade and hinge, the handle of carved boxwood, with a female figure. 6*s*. *Willson.*

3595 Another, with carved boxwood handle, with a male, and female and child. 8*s*. *Rhodes.*

3596 An elaborately carved boxwood handle, for a folding knife, with a group of boys. 1*l*. 2*s*. *Willson.*

3597 A small pair of steel shears, in chased steel case of scroll pattern. 1*l*. 13*s*. *Marlborough House.*

3598 A set of three instruments for the teeth, of steel damascened with gold and chased, in case of the same, with a medallion and ornaments. 10*s*. 6*d*. *Willson.*

3599 A steel knife, with carved boxwood handle, with a figure of St. Matthew; in sheath of boxwood, carved with eight religious subjects and German inscriptions, and date 1587. 3*l*. *Marlborough House.*

3600 A steel knife and fork, with German silver handles, worked and pierced at the top, in fish skin case, mounted with chased German silver, with subjects and scrolls. 3*l*. 5*s*. *The same.*

3601 A steel knife and fork, with carved ivory handles, with David and Goliath's head—in stamped leather case. 1*l*. 11*s*. 6*d*. *Russell.*

3602 A knife, with steel blade and silver fork, the handles of carved ivory, with a gentleman with a falcon, and a lady with a fan, in costume of the period about 1660—in black stamped leather case. 2*l*. 10*s*. *Annoot and Gale.*

3603 Two small steel knives, with chased steel handles, ornamented with mother-o'-pearl and animal's head tops, in chased steel sheath. 2*l*. 10*s*. *Russell.*

3604 A pair of small steel shears, partly gilt, with figures engraved on the blades. 1*l*. 5*s*. *Marlborough House.*

3605 Two small steel knives, with metal-gilt ornamented handles, pierced at the tops, the blades partly gilt and engraved, in boxwood sheath, carved with ten scriptural subjects, ten of the apostles, and an angel sup-

porting a shield, with initials and date 1609. 2*l.* 9*s.* *Willson.*

3606 A small steel chiropodist's knife, with yellow metal inlaid in the blade, the handle of coloured wood, silver-mounted, with an ape's head—in black leather case, silver-mounted with a large ape's head on the top. Sold with no. 3607.

3607 A pen and ink case, of black fish skin, silver mounted, with coat of arms chased in silver at the bottom. 10*s.* *The same.*

3608 A most curious and interesting knife, (perhaps an astrologer's,) with steel blade engraved at the back, and large square-shaped silver handle, beautifully engraved in compartments, with subjects of figures, opening at the top and sides, and again in the interior, in which are minute carvings of scriptural subjects, the inside engraved all over with almanacs, etc.—dated 1606: it appears to have been made in Amsterdam—in black shagreen case. 22*l.* 10*s.* *British Museum.*

3609 A curious knife, of the sixteenth century, with flat steel blade, appropriated originally to some Hebrew rite, the handle of silver partly gilt, and engraved with a sort of rude niello work; on the sides an inscription in old Hebrew characters—"Let the high praises of God be in their mouth, and a two-edged sword in their hand." Moses Askanser, the son of the learned Rabbi Alexander Katz (Cohen) Vinesberg. 5*l.* 5*s.* *Marlborough House.*

3610 A large carved ebony handle for a couteau de chasse, with a lion's head, with coral eyes, and other animals, mounted in silver-gilt—of the seventeenth century. 1*l.* 11*s.* *Davis.*

3611 An ornamented and engraved steel shoe horn, partly gilt, with two crossed keys, and the cypher K. W., male and female figures, and a long Grman inscription, and date 1607. 4*l.* 10*s.* *Pratt.*

3612 A knife, with curved steel blade, partly engraved and gilt, with handle of green and white, and ivory in stripes, and yellow metal lines. 1*l.* *Russell.*

3613 A knife, fork, and large needle, of steel, the handles of bone, painted round indented spots, mounted with brass—in rough leather case. 9*s.* *Benjamin.*

3614 A set of four pieces; consisting of two knives, a pair of scissors, and a pair of tweezers, of steel, partly gilt, the handles of steel, gilt, the blades partly engraved and gilt—in black leather case. 1*l.* 13*s.* *Marlborough House.*

3615 A knife and fork, with steel blades and handles, enamelled light blue, with silver busts in relief, and engraved ferules, with coats of arms. 1*l.* *Davis.*

3616 A fine cuir bouilli case, wanting the instruments formerly belonging to it; richly ornamented with a coat of arms, surmounted by a cardinal's hat. 5*l.* 5*s.* *Marlborough House.*

3617 A knife, with steel blade and gold ferule, and ivory handle, with carved lion's head, with garnet eyes, on the blade is "C. Duroy à Langres"—in green fish skin case. 12*s.* *The same.*

3618 A knife and fork, with steel blades and horn handles, with male and female busts, etc., silver-gilt mounted. 2*l.* 7*s.* *Russell.*

PORCELAIN SNUFF BOXES.

3619 An oval Vienna box, with six subjects of figures, in colours, in compartments, the ground pale green, scale pattern, gilt mounted. 5*l.* 12*s.* 6*d.* *D. Falcke.*

3620 A square box, with eight views in colours, on the outside; and one on the inside, in raised scroll borders, with flowers. 6*l.* 17*s.* 6*d.* *Willson.*

3621 An oval basket-shaped box, green, with four subjects

of Chinese figures, gilt inside, gilt mounted. 5*l.* 10*s.* *Marlborough House.*

3622 A circular crimson box, with gold ornaments: an unglazed medallion of Maria Theresa in the centre; a temple, in bistre, on the inside. 2*l.* 12*s.* *Durlacher.*

3624 A square box, with conversations of figures, in flesh colour and green, in raised scroll borders, with flowers; inside, a subject of figures dancing in colours, silver-gilt or metal mounted. 7*l.* 10*s.* *O. E. Coope, Esq.*

3625 An oval box, mounted with gilt, painted with seven views, with oriental figures in pink, in green borders. 8*l.* *Marlborough House.*

3626 An oblong box, pink flowers, in white, and figures after Watteau; inside, mounted with silver-gilt. 1*l.* *Benjamin.*

3627 An oval box, with double lid, a country house, and shield of arms in the sky above, a cypher at the bottom, E. M. E.; portrait of a priest, in grisaille, under the upper lid, gilt mounted. 4*l.* 8*s.* *S. Addington, Esq.*

3628 A square box, with six beautiful hunting subjects; and a subject inside, mounted with metal gilt, 3*l.* 12*s.* *Redfern.*

3629 A white circular Dresden box, painted with flowers; a subject of two figures inside, gilt mountings. 4*l.* *Rhodes*

BOXES PAINTED IN ENAMEL, ON COPPER.

3630 A box, parallelogram-shaped, with original gilt waved pattern metal mounting: outside subjects figures and arbours, in black and white, faces tinted flesh colour; on the inside of the lid, a female in black hood, and a youth in colours. 5*l.* 5*s.* *The same.*

3631 A square white enamel box, with its original gilt metal mounting, figures and landscapes, in pink colour, on the outside and the inside of the lid. 1*l.* 4*s.* *Gwynn.*

3632 A square box, with its original chased and gilt metal mounting, cupids, etc. in colours, outside; Venus and cupids inside of the lid. 6*l.* *Marlborough House.*

3633 An oblong box, with its original shaped gilt metal mounting; on the outside, figures in costumes, and landscapes, in colours; on the inside, a female portrait, holding a mask. 2*l.* 7*s.* 6*d.* *Redfern.*

3634 A box, of oblong and swept-curve shape, with its original gilt metal mounting: on the outside, figures angling, in colour, raised gilt enamel scrolls and ornaments. 3*l.* *Smith.*

3635 A square box, original plain gilt metal mounting, exterior playing cards, in colours; inside the lid, flowers. 2*l.* 2*s.* *M. J. Higgins, Esq.*

3636 A square box, plain gilt metal mounting; on the outside, a lady in rich dress, dancing, and Watteau figures, in colours; on the inside, a portrait of an old man, in a cap and white beard. 5*l.* 15*s.* *Russell.*

3637 A square box, with original chased gilt metal mounting: outside, Watteau figures, and scenery in green and shaded colours; on the inside, a nymph bathing her feet, and a cupid, in colours. 2*l.* 3*s.* *The same.*

3638 A square box, fluted, silver gilt mounting; on the outside and inside of lid, classical subjects, in colours. 5*l.* 5*s.* *Marlborough House.*

3639 A square and swept curve-shaped box, old gilt metal mounting: the outside, dark blue, relieved with white ornaments and gilt scrolls, figures in Watteau costume, on colours; on the inside, a rustic scene, cattle and figures, in pink colour. 1*l.* 17*s.* *Redfern.*

3640 A small oval box, the white ground outside ornamented with imitation enamelled turquoises, and raised gilt circles, paintings of roses, etc. in colours; the inside, turquoise blue colour, silver-gilt mounting. 4*l.* 6*s.* *Russell.*

3641 An oblong flat box, original chased gilt metal mouting;

the outside, fully painted in colours, with Watteau dancing subjects; inside, a lady and gentleman courting. 4*l.* 4*s.* *Smith.*

3642 A small square box, old gilt metal mounted ground; outside, dark blue, embossed raised figures, Chinese costume, in colours, and gilt on the top; on the inside of lid, dark brown ground and Chinese figures, in colours. 14*s.* *Gwynn.*

3643 A square box, original silver gilt and cage mountings, and on the outside a portrait of Ferdinand of Brunswick, in a small oval, with allegorical figures and military subjects; on the inside, a portrait of Frederic II., of Prussia, in colours. 3*l.* 7*s.* *D. Falcke.*

3644 A square box, original chased gilt metal mountings; exterior and interior, battle subjects, in colours. 2*l.* 3*s.* *Davis.*

3645 A large oval box, monks and hussars, in colours, with F. R. on the outside, with inscriptions in praise of Frederic II.; inside a portrait of Frederic II., old gilt metal mounting. 2*l.* 13*s.* *Joseph Mayer, Esq.*

3646 A square box, original chased gilt metal mounting; outside a battle beautifully painted, and military subjects, in colours; inside, an officer on horseback; with double lid having two portraits, Frederic II., and the Duke of Brunswick. 2*l.* 4*s.* *Redfern.*

3647 A square [Battersea enamel] box, original chased gilt metal mounting; outside, dark blue colour, ornamented with raised white and gilt scrolls; a portrait, in colours, of Oliver Cromwell, and landscape, medallions. 4*l.* *G. R. Smith, Esq.*

3648 A square box, original chased gilt metal mounting, exterior richly painted with Watteau figures and scenery; on the top, the artist's name and date, "Thienpondt, 1758," interior, under a gilt metal plate, a portrait of a lady, in rich costume. 3*l.* 5*s.* *Benjamin.*

3649 A large oblong box, old silver chased mounting, battles

and military subjects, in colours, outside; on the inside, the battle of Rosbach, November 5th, 1757. 3*l.* 10*s.* — *Stocker, Esq.*

3650 A square box, original chased gilt metal mounting; the exterior and interior of the lid have cupids, in colours, ornamented round by gilt scrolls. 1*l.* 11*s.* 6*d.* *Money.*

3651 A square box, original chased gilt metal mounting; outside, pale yellow ground, with blue ornaments, medallions of Watteau figures, in pink colour; inside of the lid, a nymph bathing her feet, in pink colour. 10*l.* 5*s.* *The same.*

3652 A small swept curve-shaped box, original silver-gilt mounting: exterior, classical subjects, in colour, and sepia in medallions, with lilac and blue ornaments; interior, a classical subject, in colours, the bottom gilt. 2*l.* 9*s.* *Willson.*

3653 A swept curve-shaped box, in original gilt silver or metal mounting: ground outside, dark blue, ornamented with raised rich gold figures, scrolls, and paintings, in colours and pink; in the inside, a subject, within an ornamented gilt and blue border. 3*l.* 10*s.* *Rhodes.*

3654 A square box, original gilt silver or metal mounting: outside, a rich classical figure subject, cupids, etc., in colours, ornamented with gilt and crimson scrolls; inside, subject of Pan and Syrinx. 6*l.* *Marlborough House.*

3655 An oval box, original chased gilt metal mounting; outside and inside, Teniers subjects, in colours. 3*l.* 3*s.* *Willson.*

3656 A box, shaped like a pianoforte, old gilt metal mounting: outside, mixed trophies, in colours; inside, music noted in black, à Polonaise. 2*l.* 3*s.* *The same.*

3657 A circular box, like a kettle-drum, silver mounting, unhinged cover: lined in the inside with silver gilt, military subjects, in colours; outside, richly ornamented

with raised gold wreaths, figures, and imitative enamelled gems. 2*l.* 17*s.* 6*d.* *Davis.*

3658 An egg-shaped box, silver mounting, turquoise blue colour, with raised gold ornaments. 4*l.* *Earl of Lonsdale.*

3659 An oval box, original gilt silver or metal mounting: outside, painted with flowers, with emblematical subjects of the four quarters of the world; at the bottom, the artist's name and date "Friedrich, pinx, 1767;" inside, a classical subject, in colours. 3*l.* 12*s.* *D. Falcke.*

3660 An oval box, original gilt metal mounting, and chased: outside, imitative marble ground, in colours, with Venus, Cupid, etc., in medallions; inside, figures and landscape, in colours. 2*l.* 16*s.* *Benjamin.*

3661 A fluted and shell-shaped box, original silver-gilt mounting and lining; inside, with paintings of ornaments; outside, with raised gilt figures. 1*l.* 11*s.* *John Swaby, Esq.*

DRESDEN AND OTHER PORCELAIN BOXES.

3662 A square box, with fluted corners, and its original gold chased mounting, painted in colours, with Watteau subjects, surrounded by gilt scroll ornaments, outside and inside—gilt within. 12*l.* 15*s.* *Benjamin.*

3663 An oval box, with original chased gold mounting: on the outside a portrait of an Elector, embossed in white, on pink ground, surrounded as well as the sides with pink ornaments, in colours, of flowers, gilt, etc.; within the lid, a fancy subject, in colours. 3*l.* 17*s.* 6*d.* *D. Falcke.*

3664 An oval box, with chased original gold mounting: Watteau conversation subjects, on the top, sides, and inside the lid, in colours,; and within the box itself, flowers painted. 4*l.* *Benjamin.*

3665 An oblong box, with original chased gold mounting, ground, blue striped: inside of the lid, tops, and sides,

painted in colours, with conversation subjects, in ornamented panels. 10*l.* *The same.*

3666 A square box, in original chased gold mounting, inside of the lid, a portrait of Frederick II. of Prussia, in a civilian's dress; outside, top, and sides, cupids, and raised ornaments in pink, framing the subjects. 13*l.* 15*s.* *H. St. John Mildmay, Esq.*

3667 A box, of swept octagon shape, in original gold mounting; inside gilt; landscape and figures in colours on white ground, inside and outside of lid, sides, etc. 10*l.* 5*s.* *The same.*

3668 A box, of swept octagon shape, with original gold mounting, green ground, and six landscapes, with figures, in colours, within panels outside; a lady, clown, and harlequin, within; the inside, gilt. 13*l.* 10*s.* *Benjamin.*

3669 A box, of swept octagon shape, original gold mounting yellow ground; on outside, six seaports, etc., in colours, within frames or panels; inside the lid, harlequin, columbine, etc., gilt inside. 18*l.* *S. Addington, Esq.*

3670 A box, of swept octagon shape, original gold mounting, subjects, palaces and landscapes, beautifully painted on the top, sides, and bottom, and on the inside, on a white ground. 16*l.* 15*s.* *The same.*

3671 A square box, original gold mounting, rich paintings in colours, of Watteau fêtes, trellis work, and wreaths of flowers on the outsides. 10*l.* *Annoot and Gale.*

3672 A square box, in original gold chased mounting, and coloured gold ornaments, ground painted in a greyish blue, with medallions, in grisaille, of classical subjects, on the outside; a lady and pug dog, in colours, within an ornamented wreath in the inside. 12*l.* *Benjamin.*

3673 A circular box, with original gold mounting, painted on the top with a landscape, in colours; landscapes on the sides, with a fancy ornamented border; a landscape

and figures at the bottom; subject within lid, gilt inside. 16*l.* 10*s.* *S. Addington, Esq.*

3674 A box, of swept octagon shape, original gold mounting, pink ground, gilt inside, seven medallions, in colours; of seaports and figures on the top and inside lid, sides, and bottom; and four small medallions, in red colour, within border on the top. 9*l.* 10*s.* *Marlborough House.*

3675 A square box, in original gold and coloured enamel mounting, cage pattern, painted in colours, in fancy subjects, outside and inside of lid; and in the bottom, inside, cupids holding a shield, with armorial bearings of the Albani family; in the original red velvet ornamented case. 16*l.* 15*s.* *D. Falcke.*

The box was presented by the Emperor Joseph II., to Cardinal Albani.

3676 A circular box, original chased gold mounting; at top and bottom, landscapes and figures, in colours; also a fine painting of a villa, with figures, on the inside. 15*l.* 10*s.* *Hon. Francis Baring.*

3677 AN OVAL BOX, with original gold mounting, beautiful paintings in colours on the top, and on the sides, in medallions, and on the bottom, of classical figures, etc.; arabesque borders, in brown and white colours; in the inside, a view of Dresden (Marcolini's time); in its original red leather case. 40*l.* *S. Addington, Esq.*

3678 An oval box, original chased gold mounting, figure subjects, in colours, in medallions ornamented with raised flowers and white scrolls; six medallions round the sides; subjects inside the lid, and the inside of the box painted with flowers. 7*l.* 17*s.* 6*d.* *Wetterhan.*

3679 An oval box, chased gold mounting, painting in colours, of cupids, and a portrait of a prince on the inside; the box within is painted in imitation of marble; outside, the china is ornamented with raised work. 9*l.* *Viscount Dupplin.*

3680 A square box, original chased gold mounting, views in colours of Meissen, with figures on the outside and inside, ornamented with raised scroll work. 10*l.* *Marlborough House.*

3681 A box, shaped as a rose, and painted in colours, and ornamented with gilding, in its original gold mounting; within, figures and a French sentence. 8*l.* 8*s.* *C. S. Bale, Esq.*

3682 A circular box, in its original chased and coloured gold mounting, without hinge: on the outside, an imitation of black and gold japan; in the inside, a Chinese subject, in gold and colours. 11*l.* 10*s.* *W. Angerstein, Esq.*

3684 A square box, original gold mounting; outside and inside, battle subjects, in colours. 6*l.* 10*s.* *O. E. Coope, Esq.*

3685 A square box, original chased gold mounting, painted in flowers, etc., in colours, inside and outside. 4*l.* 7*s.* *No name.*

3686 A box, of octagonal shape, Vienna china, original chased coloured gold mounting, inside gilt: raised cameo work in a medallion on the top, richly ornamented with raised and gilt work; on the sides, garlands of flowers, cameo busts, ornamented with richly gilt and raised work; on the bottom, winged female figures, within ornamented frame. 20*l.* 10*s.* *W. Angerstein, Esq.*

3687 A box, of oval shape, original chased gold mounting, subjects in colours, outside and inside, ornamented with raised scrolls. 6*l.* *Marlborough House.*

3688 An oblong box, with original gold mounting: military subjects outside; inside the lid, a marine subject, in colours—the box is gilt inside. 7*l.* 5*s.* *The same.*

3689 A square box, original chased gold mounting; outside painted in light brown colours, with statue of Hercules and classical ruins; in the inside, a portrait of Augustus, Elector of Saxony, in colours—no doubt, the

outside subjects are illustrative of the personal strength of Augustus. 6*l.* 5*s.* *Durlacher.*

3690 An oval box, original chased gold mounting; outside, subjects of cupids, in grisaille, on a pink ground, in medallions; in the inside, portrait of an empress, with a dog, in colours. 16*l.* 10*s.* *O. E. Coope, Esq.*

3691 An oval box, original chased and coloured gold mounting, painted outside, with six medallions of cupids on the sides, besides two subjects of cupids; top and bottom, in colours, ornamented with raised flowers and scrolls; inside, a portrait, in colours, of a lady. 6*l.* 15*s.* *Smith.*

3692 A circular box, original chased gold mounting: outside, subjects in colours in Wouverman's style; inside, a female portrait, with flowers; the outside, ornamented with scroll work. 10*l.* *D. Falcke.*

3693 An oval box, original chased gold mounting, painted in colours outside, and inside, with views of Meissen, and ornamented with raised work. 5*l.* *Gale.*

Amount of Twenty-Seventh Day's Sale, 763*l.* 14*s.*

TWENTY-EIGHTH DAY'S SALE.

CARVED WOOD SPOONS.

3695 A long and large spoon, in boxwood, finely carved with figures, in medallion. 1*l.* 18*s.* *H. M. Farquhar, Esq.*

3696 A boxwood spoon, carved in religious subjects, with inscriptions, having an outer case, carved with the Virgin and infant Saviour, of German work. 1*l.* 3*s.* *Robert Napier, Esq.*

3697 A spoon carved in boxwood, with festooned handle, and engraved in and on its bowl. 15*s.* *Wetterhan.*

3698 Two spoons, very long and large size, one with a perforated bowl, finely carved in boxwood, with religious subjects in medallions at the heads of the spoons, and foliage and boys on the stems. 2*l.* 4*s.* *H. M. Farquhar, Esq.*

3699 A large spoon, carved in boxwood, with medallions of agricultural figures and subjects, and other ornamental carving, with a bee carved inside the bowl. (*See illustration.*) 4*l.* 4*s.* *Sir H. H. Campbell.*

3700 A boxwood spoon, with its original silver gilt and chased handle, of a female naked figure, having on her back a shield with an armorial bearing; the workmanship appears to be Italian. 3*l.* *Marlborough House.*

3701 A boxwood spoon, with its original gilt metal and chased handle, ornamented in the renaissance style, and surmounted with a whole length figure of an apostle. 7*s.* *W. Stirling, M.P.*

3702 A boxwood spoon, with its original silver gilt handle; on the top a whole length figure of St. Peter. 2*s.* 6*d.* *The same.*

3703 A boxwood spoon, with its original silver and parcel gilt handle, partly engraved, and a whole length bacchanalian figure at the top. 10*s.* *The same.*

3704 A boxwood spoon, or perhaps of softer wood, painted, having the figure of a rat carved in relief and painted within the bowl, in its original gilt metal, or silver mounting; the top of the handle having a whole length figure of an apostle. 6*s.* *P. B. Purnell, Esq.*

3705 A boxwood spoon, on the back a lizard, carved in relief; the handle carved, representing a whole length of a halberdier in the costume of the time, which appears to be about 1550. 10*s.* *Thomas Jones, Esq.*

3706 A boxwood spoon, having on the back of the bowl, engraved I.H.S.; and the handle carved in whole length figures of the twelve Apostles. 1*l.* *Marlborough House.*

3699

BOXWOOD SPOON.

3557

3568

CHASED KEYS.

IVORY, OR BONE SPOONS.

3707 A long spoon, of bone, the bowl fig shape, the handle carved with a nondescript animal, foliage, etc., and a crocodile's head—gothic taste of the early part of the seventeenth century. 17*s*. *Willson.*

3708 A long spoon, of ivory or bone, of gothic taste, the bowl of an oblong fig shape, the handle carved ornamentally with annulated bosses and openwork; the head of the spoon has a gothic letter or numeral carved on a tablet. 14*s*. *The same.*

3709 Four spoons, of ivory or bone, the stems and handles elaborately carved in religious and classical subjects, David, Justice, Venus, etc., with a background of trees —time about the seventeenth century. 3*l*. 3*s*. *The same.*

3710 A small spoon, curiously cut, in red and white shell, and mounted in chased and engraved silver gilt, with a head at the handle. 13*s*. *H. M. Farquhar, Esq.*

3711 A jointed spoon and fork, in ivory, most elaborately carved in religious subjects, masks, fancy devices, etc., the head being a figure of the Virgin Mary and infant Christ—the stem folds on a hinge. 2*l*. 10*s*. *John D. Gardner, Esq.*

3712 Another jointed spoon and fork, in ivory, finely carved in architectural taste on the stem, the top being a winged head supporting a basket of flowers, the bowl of an antique shape. 5*l*. *Marlborough House.*

3713 A short spoon, the bowl being large in proportion, and of a spotted sea shell, mounted in its original silver-gilt, slightly engraved, with a handle of gothic design, having a crest enamelled in colours, at the top. 15*s*. *The same.*

3714 A spoon, the shell, bowl, and handle, mounted silver-gilt, and enamelled. 1*l*. *The same.*

OTHER OBJECTS IN CARVED WOOD.

3715 A long pipe, elaborately carved, in boxwood, with agate mouthpiece, with figures and rich fanciful designs. 3*l.* 8*s.* *Willson.*

3716 A long pipe, elaborately carved, in ivory, in figures and rich fanciful subjects—in a green leather case. 3*l.* 3*s.* *Nathan.*

3717 A mug, carved in boxwood, with subjects of nymphs, satyrs, and Cupid. 2*l.* 7*s.* 6*d.* *Wetterhan.*

3718 A pair of nut-crackers, finely carved in boxwood, with a crested warrior's bust, and otherwise ornamented with carved ivory boss at the end, with the date 1569, carved on a tablet. 3*l.* 13*s.* 6*d.* *Davis.*

3719 A pair of nut-crackers, carved in boxwood, with double faces of an old man and woman. 2*l.* 10*s.* *H. M. Farquhar, Esq.*

3720 An oblong carving, in boxwood, representing a stag hunt, with figures on horseback. *Passed.*

3721 A large boxwood sheath, mounted with engraved silver, elaborately carved, with six subjects from the New Testament—the date 1594 on the bottom; with German inscriptions, and W twice on the mounting, containing a knife and fork, of chased steel, with negro heads. 5*l.* 18*s.* *Edward Greaves, M.P.*

3722 Two long steel knives, with silver handles, elaborately engraved, and chased with Flora, Janus, etc.; flowers and animals, with inscriptions—in stamped and gilt leather case, with shield of arms and coronet. 5*l.* *Marlborough House.*

3723 A boxwood sheath, elaborately carved with scriptural subjects, ten of the apostles, and grotesque heads at the top; an angel bearing a shield at the bottom, of German work, inscribed with initials and date 1593, containing a penknife, with mother-o'-pearl and black

wood handle, with negro's head, in silver-gilt mounting, with pearl ornaments. 3*l.* 3*s.* *Robert Napier, Esq.*

3724 A steel knife, with chased steel handle, partly gilt, with a lion holding a shield, with arms and coronet, in carved boxwood sheath, with a military expedition, etc., mounted in engraved silver. 10*l.* 10*s.* *Lord Londesborough.*

3725 A sandalwood box, beautifully inlaid with flowers in ivory and ebony, with silver handles—16½ in. by 10½ in. 5*l.* *Watkins.*

3726 A curious stick, the head carved with St. Martin, on horseback, and a saint on the other side; palm branches above—4 ft. 8 in. high. 3*l.* 10*s.* *Marquis of Breadalbane.*

3727 A carved and gilt Florentine frame, for a faenza dish—sight 10 in. diameter. 18*s.* *Prince Soltykoff.*

3728 A sandalwood box, carved, with cypher and coronet, surrounded by flowers—13¼ in. by 9½ in. 5*l.* *J. S. Forbes, Esq.*

3729 A pair of wooden candlesticks, inlaid with mother-o'-pearl, the feet of hexagonal star shape—12 in. high. 6*l.* *Pratt.*

3730 A caddy, covered with landscapes and flowers, in straw. 12*s.* *Col. Lawrence.*

3731 A box, containing flowers and other pieces of Venetian glass. 3*l.* 5*s.* *Webb.*

3732 A guitar, the sides inlaid with slabs of ivory, engraved with scriptural subjects—1626. 5*l.* 2*s.* 6*d.* *Pratt.*

3733 A fine large alms dish, of wood elaborately carved, with shield of arms in the centre; four scriptural subjects and the evangelists, in the border—dated 1575—22 in. diameter. 7*l.* *W. Stirling, M.P.*

3734 A guitar, inlaid with slabs of ivory, engraved with hunting subjects and arabesques. 2*l.* 10*s.* *Benjamin.*

3735 An ebony stick, the handle covered with green velvet. 3*s.* *Willson.*

PORCELAIN SNUFF BOXES.

3736 A square box, plain mounting: the ground out painted in bright lake colour, scale pattern; top, tom, and sides, having classical figure subjects, colour, within scrolled medallions; inside, a la subject of Venus and Adonis. 9*l.* 15*s.* *Marlbora House.*

3737 A square box, original chased gold mount, gilt insi landscape and subjects, on top, sides, and botto inside the lid, figures looking at a comet. 7*l.* *Annoot and Gale.*

3738 A box, basket-shaped, gold mount: blue and buff for me-not flowers pattern embossed all over the outsi inside, the lid painted in colours, with a Watteau s ject; the box, gilt within. 6*l.* 5*s.* *Benjamin.*

3739 A square box, engraved gold mounting: top, sides, bottom, painted in colours, with military subje ornamented round with flowers and raised scroll wo inside the lid, a battle in colours. 2*l.* 12*s.* 6*d.* *Rus*

3740 A square box, original chased gold mounting, gilt side: figures and conversations on the top, bott and sides; a female in rich costume, and buildi within the lid. 6*l.* 10*s.* *Benjamin.*

3741 A large square box, silver-gilt mounting: all over rai may-flower pattern, and leaves in colours; inside, landscape, shepherd, sheep, etc., in colours—in origi red and gilt leather case. 6*l.* *C. S. Bale, Esq.*

3742 An oval box, with original chased gold mountin Vienna china; figures on the top, bottom, and side and inside lid, raised scroll work on the white grou 4*l.* *Benjamin.*

3743 A small round jar-shaped box, plain gold mountin the ground is white raised basketwork pattern; to bottom, and sides painted in colours, with six med

lions of figures; inside lid, subject in colours. 6*l.* 10*s.* *Earl of Lonsdale.*

3744 An oval box, gilt metal mounting: the top and bottom painted in pink, with a seaport and figures surrounded with rich coloured and gilt raised scrolls and flowers; six medallions round the sides, in pink, of seaports, etc., with similar ornaments round them; inside the lid, a view of a city, in pink. 12*l.* *Annoot and Gale.*

3745 A square box, gilt metal mounting: top, sides, and bottom painted with figures in green, faces in flesh colour, surrounded by raised scrolls; inside lid, figures and a lady with dogs, in colours. 3*l.* 15*s.* *Marquis of Breadalbane.*

3746 An egg-shaped box, original gold chased mountings, painted in colours, with religious subjects, finding of Moses, etc. 12*l.* *Earl of Lonsdale.*

3747 A small oval box, chased original gold mounting: top of Aventurine; bottom, raised and coloured china, agricultural trophy, and motto in French; inside, flowers painted. 6*l.* 10*s.* *Russell.*

3748 A square box, original gold mounting, beautifully painted in birds, top, sides, bottom, and inside. 5*l.* *Benjamin.*

3749 A square box, Capo di Monte silver-gilt or gold mounting: with busts of the Cæsars, surrounded by coloured scrolls, on gilt ground, on the top and sides; a landscape, in pink, on the bottom; a battle in colours, inside; the corners of the box are curved in shape. 7*l.* 10*s.* *D. Falcke.*

3750 An oval basket-shaped box, in its original gold mounting, fluted in shape: inside and outside, a richly gilt ground, with seven medallions, in colours, of Watteau subjects, on gilt ground. 38*l.* 10*s.* *W. Goding, Esq.*

3751 A circular box, unhinged, original chased gold mounting: the head of a king, in grisaille, on a pink ground, on the top, surrounded by gilt ornaments; inside, a

trophy in gold colour; at the bottom and sides, wre in gold, and some colours. 2*l.* 16*s.* *Willson.*

3752 An oval box, in silver-gilt mounting, having eight vi in colours, of Meissen, within raised and colo scrolled and flowered frames; inside, a portrait lady, as a shepherdess. 4*l.* 15*s.* *D. Falcke.*

3753 A barrel-shaped box, opening at both ends, in its ginal chased gilt-metal mounting, painted in colo with garlands of flowers over raised hoops round sid on the ends, a cat and dog within raised wreaths flowers; within lids, figures and dogs, painted in lours. 7*l.* 5*s.* *Earl of Lonsdale.*

3754 An oblong box, original chased gilt-metal mounti painted in colours, with flowers; in the inside, a hu ing party, in colours. 3*l.* 17*s.* 6*d.* *Redfern.*

3755 A square box, silver-gilt threaded mounting: outs and inside, painted with views of Meissen, in colou 4*l.* *Benjamin.*

3756 A large square box, silver-gilt threaded mounting: g within; the outside and inside, painted in colours, battle and military subjects. 5*l.* 5*s.* *Rhodes.*

3757 An oval box, silver-gilt mounting: outside and inside painted in colours, in eight medallions of battle an military subjects; on the outside, the medallions a ornamented with raised and coloured flowers an scrolls. 6*l.* *Smith.*

3758 An oval box, metal-gilt mounting: outside, there a eight medallions of subjects, in colours within raise and flowered ornamented scroll work; inside lid figures. 7*l.* 12*s.* *Baron J. de Rothschild.*

3759 A large oval box, silver-gilt chased mounting: th ground outside a drab green chequered pattern, wit six medallions, in grisaille, of cupids, trophies on blue ground, and gold lines; within, a mythological subject in grisaille. 13*l.* 10*s.* *The same.*

3760 An oblong trunk-shaped box, silver-gilt mounting,

ground painted in green, with shaded white ornaments; medallions of aquatic birds, in colours, outside and inside. 5*l.* *Marlborough House.*

3761 A square box, gilt metal chased mounting: outside, painted in colours, with subjects; inside, a lady as a shepherdess. 3*l.* 14*s.* *J. S. Forbes, Esq.*

3762 A square box, gilt metal or silver-gilt chased mounting: dark blue ground, ornamented with gilt stars, medallions in colours, of figures, cupids, etc., scrolled round; within, cupids, and a rustic scene. 8*l.* *Watson.*

3763 An oval basket-shaped box, gilt metal mounting: the outside painted with medallions of figures in pink colours, and ornaments, of raised gilt scroll work; in the inside, subject, in colours. 3*l.* *Nathan.*

3764 A heart and basket-shaped box, silver-gilt mounting: the box gilt within, and seven medallions of subjects, in dark bistre colour, outside and inside, in ornamented panels. 8*l.* 15*s.* *D. Falcke.*

3765 A square box, silver mounting: painted in military subjects, in colours, and having an embossed scroll ornamental work; in the inside, a painting of a royal family, view of a palace, etc. 2*l.* 4*s.* *Willson.*

3766 A square box, with curved corners, ornamented silver-gilt or metal mounting: outside, with raised and coloured scrolls and painted flowers; inside the lid, figures dancing, in colours. 5*l.* 5*s.* *Webb.*

3767 A flat square box, imitative of a folded letter, addressed "A ma Bonne Garde Malade la Comtesse de Bruhl, etc. á Varsovie, da date le 25, d'Avril, 1755"—gilt metal mounting. 12*l.* *Earl of Lonsdale.*

3768 A flat square box, with gilt metal or silver mounting: on top and bottom, cupids, in pink colour, emblematical of painting; within, a female portrait, under the type of Fame, supporting a portrait of a painter, in colours. 2*l.* 2*s.* *Willson.*

3769 A square box, original ornamental silver-gilt cage mount-

ing; black, gold, and shell appliqué work in buildings on the outside. 5*l.* 15*s.* *Hon. Francis Baring.*

3770 A square box, silver-gilt mounting, raised indented ornamented surfaces: outside, blue, gold, and white; within the lid a figure subject, in colours. 1*l.* 13*s.* *Willson.*

3771 An orange-shaped box, metal mounting, coloured like an orange: within, a subject in colours. 1*l.* 7*s.* *Redfern.*

3772 A circular box, silver-gilt mounting, medallions in pink colour outside, of cupids; within, coloured ornamented borders; inside lid, a female portrait, in colours, in fancy costume. 4*l.* *C. S. Bale, Esq.*

3773 A barrel-shaped box, opening at both ends, gilt silver or metal mounting, yellow ground, with embossed white flowers; and on either end, sporting subjects, embossed white on yellow ground; within each lid, Watteau figures, in colours, and gilt within. 5*l.* 10*s.* *S. Addington, Esq.*

SNUFF BOXES ENAMELLED ON COPPER.

3774 An etui, gilt silver chased mounting, painted in colours, in mythological subjects: within, embossed scroll ornaments. 1*l.* 19*s.* *Robert Napier, Esq.*

3775 A bodkin case, long and round, original chased gold mounting, painted in colours, with figure subjects within, yellow, etc., frame work. 7*l.* 5*s.* *John D. Gardner, Esq.*

3776 An oblong box, original chased gilt metal or silver mounting; outside, painted in colours and gilding in monumental urns, subjects, etc.: in the inside, figures in colours. 2*l.* 15*s.* *Smith.*

3777 A small square box, chased gilt silver or metal mounting; outside, painted in colours, in subjects of figures,

arbours, etc.; inside, a portrait of a queen, in colours. 3*l.* 10*s.* *Willson.*

3778 A small square box, silver-gilt and engraved mounting, lake coloured ground: outside, medallions, in colours, of buildings, figures, etc.; within, subject in colours, of buildings and figures. 4*l.* 18*s.* *John D. Gardner, Esq.*

3779 A square box, silver-gilt mounting: outside, painted in colours, with subjects; inside, a portrait of Augustus Frederic of Saxony, without his wig, in colours. 9*l.* 5*s.* *Webb.*

3780 A square box, silver-gilt mounting: outside, embossed with coloured raised flowers; in the inside, Diana, Actæon, etc., in colours. 3*l.* *C. S. Bale, Esq.*

3781 A large square box, silver-gilt and engraved mounting, painted all over and inside lid with landscapes, and gilt within box. 17*l.* 5*s.* *Earl of Gosford.*

3782 A square box, fluted and gilt corner sides, gilt metal mounting: outside, painted in colours, with the nine of diamonds and the nine of clubs, with flowers; inside lid, a subject, in colours, of figures surveying a comet. 2*l.* 8*s.* *R. S. White, Esq.*

3783 A square box, silver-gilt mounting, gilt within: on the top of the lid, Hercules and a classical subject, in colours; within, head of a philosopher, in colours; sides and bottom, Watteau figures, etc., in colours. 6*l.* 2*s.* 6*d.* *Willson.*

3784 A square box, plain silver mounting: battles in colours outside; portrait, in colours, of Frederic II., of Prussia. 5*l.* 5*s.* *S. Rucker, Esq.*

3785 A square box, original chased and coloured gilt metal mounting: military subjects in colours, outside; and a battle within, in colours. 2*l.* 19*s.* *Willson.*

3786 A square box, metal chased mounting: Watteau subjects, in colours, outside; a classical or mythological subject, in colours within. 1*l.* 16*s.* *Southam.*

3787 A circular box, metal gilt chased mounting, ribbed and fluted all over: outside, with flowers painted in colours; inside box, flowers painted in colours; and within lid, a large painting, in colours, of figures. 5*l.* 10*s.* *Hon. Francis Baring.*

3788 A circular box, gilt metal or silver mounting: flowers in pink colours on the outside; box gilt within; and in the inside a subject, in pink colour. 1*l.* 11*s.* *Marks.*

3789 A large octagonal box, silver-gilt mounting, outside and inside lid, painted in colours, with seaport views, figures, etc., in panels, surrounded by gilt scrolls, with small medallions, in lake colour, of views. 22*l.* 10*s.* *D. Falcke.*

3790 A circular box, original chased gilt metal mounting, with a moveable gilt metal tray inside: the box is ribbed and fluted, and has flowers painted in green outside, with circular medallions of figures in green in the centres of the top and bottom; in the inside of lid, a large painting in colours of a Watteau subject. 10*l.* *Annoot and Gale.*

3791 A circular box, threaded silver mounting, painted within lid and on the outside in colours, in landscape, figures, etc., within raised and coloured scrolled and ornamented borders. 12*l.* 5*s.* *H. St. John Mildmay, Esq.*

3792 A box, shaped liked a shell, Capo di Monte china, coloured shells outside; within lid, classical figures in colours; box gilt inside; chased silver gilt mounting. 31*l.* *S. Addington, Esq.*

3793 A circular box, like a rose, silver-gilt mounting, painted outside in colours, and embossed and raised, with leaves, and a butterfly, and ornamented with gilding; within lid, a view, in colours, of a part of Rome, with four medallions in lake colour, round. 3*l.* *Southam.*

3794 An oval box, silver-gilt mounting, painted on the outside in pink colour, in mythological subjects and land-

scapes, with gilt ornamented borders; within lid, Mars and Venus, in colours—Italian china. 5*l.* 7*s.* 6*d.* *J. C. Carruthers, Esq.*

3795 A box, oval, and fluted, curved and panelled, gilt silver, or metal mounting, arms and crown in colours; outside, conversational figures in green colour, in medallions, and richly gilt ornaments. 16*l.* 10*s.* *D. Falcke.*

3796 An oval box, with chased silver mounting: the tops, sides, and bottom painted in medallions of cupids, within raised and gilt scroll work; in the inside of the lid, a mythological subject; the box is gilt within. 9*l.* *C. S. Bale, Esq.*

3797 A box, modelled as a pug dog lying down, with its original chased gilt metal mount; flowers painted at the bottom and within the lid. 11*l.* 5*s.* *Russell.*

3798 A box, shaped like a female bust, and mounted in chased silver: bust, in colours; outside, a landscape in pink; and within the lid, a female, in pink. 5*l.* 5*s.* *P. B. Purnell, Esq.*

3799 A jar-shaped box, gilt chased metal mount, painted with birds. 7*l.* 10*s.* *Earl of Lonsdale.*

3800 A small oval box, chased silver-gilt mounting; Watteau figures, subjects, etc. outside and within lid. 3*l.* 5*s.* *Willson.*

3801 A circular grooved box, silver-gilt mounting, Watteau subjects on top, sides, and bottom; female subject, with flowers, inside lid; box gilt within. 7*l.* 2*s.* 6*d.* *D. Falcke.*

3802 A circular grooved box, silver-gilt mount, green ground, with medallions of flowers within gilt borders; inside lid, figures and subjects; the box gilt within. 5*l.* 12*s.* 6*d.* *Annoot and Gale.*

3803 A circular box, silver-gilt mounting: landscapes with figures in sepia and colours, outside; inside lid, a subject, in colours, and flowers in colours within body of box. 9*l.* 15*s.* *Marks.*

3804 An oval box, Sevres china, with chased and gilt me mounting, and enamelled flower ornaments—on t top, a painting of a female with a basket of flowers, s rounded by a dark blue and gilt border; paintings flowers, within dark blue borders, on the sides, on t bottom, within a wreath in gold. 7*l.* 7*s.* *Marlboro House.*

3805 An oval box, gilt metal mounting: the outside embosse with a bust, in white, of a French marshal, on a bl ground, ornamented with wreaths, flowers, etc., blue and gilding; in the inside, fruit, a parrot on terrace, in colours. 2*l.* 16*s.* *Willson.*

3806 A box, square-shaped, silver-gilt mounting, in colour with a mythological subject within scrolled orna mented border; sides having embossed and coloure figures; the bottom embossed with coloured trophies figures, and crown, with inscription and date, 31 Jan 1764; inside, Pan and a nymph, in colours. 2*l.* 15*s* *The same.*

3807 A square box, with curved corners, silver-gilt and chase mounting, white trellised raised pattern ground, an flowers in colours; within, a vase of flowers and parrot 1*l.* 16*s.* *Redfern.*

3808 A square box, silver-gilt mounting: outside, embossed scroll work, with flowers painted in colours between scroll work; inside, a rich painting of Cupid and Venus, in colours. 2*l.* 12*s.* 6*d.* *Ralph Osborne, M.P.*

3809 A square box, silver-gilt chased mounting; outside painted in colours, with Watteau figures; in the inside of lid a subject in colours; the box gilt inside. 6*l.* *D. Falcke.*

3810 A square box, original chased gilt metal mounting, paintings, in colours, of subjects outside; a female portrait seated, a pug dog, etc., in colours, inside. 3*l.* 18*s.* *Willson.*

3811 A square box, chased silver-gilt mounting, paintings in

colours, outside and inside, of cupids attired in grotesque costumes. 4*l.* 9*s.* *D. Falcke.*

3812 A box, swept and fluted shape, silver-gilt mounting: top painted in colours, with a Watteau subject, within an embossed ornamented scrolled border; bottom painted similarly; the sides ornamented with raised scroll work; inside of the lid Apollo and Venus, in colours: the box is gilt within. 4*l.* 10*s.* *Watson.*

3813 A square box, silver mounting, painted outside and inside with poultry and birds in colours, and having raised and ornamented scroll borders outside. 3*l.* *John D. Gardner, Esq.*

3814 A square box, chased or engraved silver mounting: rich paintings in pink, of figures and flowers, within ornamented borders, on the outside; a subject of figures, after Watteau, inside the lid. 8*l.* 5*s.* *John B. Jarman, Esq.*

3815 A square box, original chased gilt metal mounting, white embossed lattice pattern ground outside, with views and figures, within gilt medallions; interior of the box gilt, and a subject, in colours, inside the lid. 9*l.* 15*s.* *Webb.*

3816 A square box, engraved silver or metal mounting: outside, figures subjects in colours within scrolled raised borders, edged with lake colour, scale pattern, green; within, a Watteau subject, in colours. 6*l.* *Marlborough House.*

3817 A square box, silver-gilt engraved mounting, mythological figures and trophies, cameo like, of light blue grey ground; and inside a naked Venus, in colours. 7*l.* 15*s.* *Norman Macdonald, Esq.*

3818 A square box, with hollowed corners, mounted in silver-gilt: painted on the outside with subjects of figures within rich gilt scrolls; in the inside the portrait of a lady at her toilette: the box gilt within. 5*l.* 18*s.* *D. Falcke.*

3819 A large square box, mounted in silver-gilt, painted in figures and landscape subjects outside and inside. 8*l.* *Baron J. de Rothschild.*

3820 A box, of square form, with curved sides, in its original chased gilt metal mounting; the top opening in two divisions; the box painted in a blue scale pattern ground, with nine medallions, in colours, of figures, outside and inside. 7*l.* 10*s.* *Durlacher.*

3821 A box, of large oblong form, fluted and curved, in its original chased gilt metal mounting: the outsides painted in landscapes and figures enclosed within medallions of flowers; the inside of the lid has a large subject of figures at a table; the box gilt inside, but cracked on the top. 6*l.* *Marks.*

3822 A square box, original chased gilt metal mounting, with figure of a rat on the front of the mounting: the top of the box painted with a subject of a prisoner in the Bastile taming mice; on the other parts of the box there are subjects of mice and rats; the top damaged. 2*l.* 8*s.* *Redfern.*

3823 A square box, engraved and silver gilt cage mounting: Watteau figures, etc. on outside; inside of lid a mythological subject; box gilt within. 4*l.* *D. Falcke.*

3824 A box, of curved and fluted shape, metal mounting: with a crown and cypher in pink on the top; landscapes in pink on the sides and bottom; within, a portrait, in colours, of an empress. 1*l.* 7*s.* *Bourne.*

3825 A square box, silver-gilt mounting, in a white ground, with raised and reticulated pattern, flowers, and scrolls of green and gold; within the lid, a lady and parrot, in colours. 2*l.* 5*s.* *Willson.*

3826 A large square box, mounted in silver: on the outside paintings of figures, etc. in green, with flesh colour tints, within white scroll embossed borders; in the inside of the lid, a fine painting in colours, of a female

wearing a crown, on a cushion; the box gilt inside. *7l. 7s. D. Falcke.*

3827 A box, of large square-shape, silver-gilt threaded mounting: Watteau figures, and subjects outside; inside, portrait of Augustus the Strong, Elector of Saxony, in a red dress. *5l. 5s. The same.*

3828 A box, of a large square-shape, silver-gilt chased mounting: on the outside, mythological figures and subjects within highly ornamented and scrolled medallion borders; within the lid a portrait of Augustus of Saxony, in a different costume, and full armour; the box ornamented inside, with hexagon lattice work, and cyphers of A.R., in pink. *7l. Marks.*

Formerly belonged to George IV.

3829 A square-shaped box, silver-gilt mounting, light pink, drab ground, with oval medallions in cameo of classical busts; within the lid a portrait in colours of Frederic II. *2l. 2s. Willson.*

3830 A large square box, mounted, in chased silver-gilt cage pattern; the sides curved, white ground, highly embossed in relief with busts of Mars and trophies; inside the lid, a painting in colours, of Mars and Venus; the box is gilt inside. *5l. Davis.*

3831 A box, of square form, engraved silver-gilt or metal mount: the outside is painted in landscapes and figures: in the inside, a portrait of a lady reading a letter, within an ornamented oval border. *4l. 4s. John D. Gardner, Esq.*

3832 A box, of large square-shape, gilt metal mounting, opening both at the top and bottom: in the inside of each lid there are subjects highly coloured; on the outside, small landscape and figures. *8l. 8s. — Birch, Esq.*

3835 An oblong-shaped box, in original chased gilt metal mounting: painted in enamel, on the outside, with

subjects of pastoral figures; inside, a female portrait holding a mask, with flowers. 3*l.* 12*s.* *Southam.*

3836 A box, of square oblong shape, with its original chased gilt metal mounting, painted in enamel on the top and within; the top with subjects in pink. 2*l.* 10*s.* *R. S. White, Esq.*

3837 A square box, in its original chased silver-gilt mounting, painted in enamel, in pink, with flowers outside, and a subject of figures within. 9*l.* 5*s.* *Van Cuyck, Paris.*

ETUIS.

3838 A female head, painted on stem, with flowers, and yellow scale pattern—mounted in gilt-metal. 2*l.* 8*s.* *Russell.*

3839 A leg, in ornamental stocking and shoe, mounted in gilt metal. 2*l.* 15*s.* *The same.*

3840 A child, with basket of flowers on its head, mounted in gilt metal. 2*l.* 9*s.* *W. Stirling, M.P.*

3841 A baby, in swaddling clothes, mounted in gilt-metal. 1*l.* 8*s.* *Reginald Neville, Esq.*

3842 A leg and thigh, with stocking half up, mounted in gold. 1*l.* 7*s.* *Annoot and Gale.*

3843 A bouquet of flowers, and upright stalks, mounted in gold. 2*l.* 12*s.* 6*d.* *Redfern.*

3844 An etui, of china, painted in flowers, mounted in original chased gilt metal or silver. 1*l.* 17*s.* *Annoot and Gale.*

Amount of Twenty-Eighth Day's Sale, 779*l.* 10*s.*

3849

PADLOCK-SHAPED WATCH.

3911

BOOK-SHAPED WATCH.

3964

CLOCK, WITH CRYSTAL CASE.

TWENTY-NINTH DAY'S SALE.

WATCHES.

3845 An octagonal-shaped watch, crystal and gilt-metal mounted, in a plain gilt-metal outer case: a dial plate, gilt metal, engraved; hours only noted—catgut—"John Kendal, fecit." 1*l.* 10*s.* *Wetterhan.*

3846 An oval watch, crystal, fluted and mounted in gilt metal in small swept curved edgings; engraved dial, silver, with the hours on a circular plate, chased with flowers, fixed on gilt-metal and engraved oval plate, catgut, "Jacques Viother." 15*l.* 10*s.* *Prince Soltykoff.*

3847 An oval watch, crystal, mounted in gilt metal, sides panelled with the same; oval dial plate, in chased and ornamented silver, having three circular dials for the hours, days of the month, and week, and apertures for the moon's age: it opens both in front and back. 3*l.* 15*s.* *Webb.*

3848 An octagonal watch, crystal front and back, sides, panelled in turquoise-coloured glass or composition, gilt-metal mountings; dial circle for hours, of silver, on metal-gilt plate—name, "Conrad & Kreiger:" it opens both in back and front. 4*l.* 10*s.* *Marlborough House.*

3849 A scalloped or padlock locket-shaped watch, crystal front and ribbed crystal back; gilt-metal engraved mounting, dial of gilt metal, hands engraved and pierced in part, hours noted; days of the month noted on a silver circle, with steel plate apparently for moon's age—catgut—maker's name, "Gio. Batt. Mascarone." (*See illustration.*) 21*l.* *Rev. J. J. Moss.*

3850 An octagonal watch, of crystal, with gilt metal mount-

ings, sides in panels; the hours noted on a silver circle, on an engraved gilt-metal plate; it opens on the back and front—maker's name NR. 5*l.* 5*s.* *Annoot and Gale.*

3851 A tulip-shaped silver-gilt watch, opening on the three sides; the hours noted on a silver dial, on an engraved gilt plate—maker's name, "Adam Gluck, Aug." 8*l.* *Van Cuyck, Paris.*

3852 A tulip-shaped silver watch, enamelled in black small squares or chequers; the hours noted on an engraved oval silver dial, catgut—"Edward Bysse, fecit." 7*l.* 15*s.* *Webb.*

3853 A tulip-shaped silver watch, ornamented with raised and cut or chased chequers, on a panel, gilt ground; hours noted on a gilt circle, with chased silver foliage in centre, catgut—"Daniel Van Pilcom, fecit Amsterdam, M.DCXL." 6*l.* 15*s.* *C. O. Morgan, M.P.*

3854 An octagonal gilt silver or metal watch, the back and front being of opaque blue glass or composition, richly enamelled in colours, with gilding in flowers: the hours noted on a silver circle, on an engraved gilt plate—"A B L:" it opens in back and front. 5*l.* *Marlborough House.*

3855 An oval pear-shaped watch, crystal front and back, in parcel gilt silver mounting: it opens in front and back; hours noted on a silver circle on an engraved gilt plate—"J. H. Ester." 17*l.* 10*s.* *Prince Soltykoff.*

3856 An octagonal silver watch, parcel gilt: sides, front, and back prettily engraved; hours noted on a silver engraved circular plate laid on an engraved gilt plate—"C. Cameel a Strasbourg." 10*l.* 10*s.* *Marlborough House.*

3857 A pear or locket-shaped silver-gilt watch, crystal front: very handsome dial plate, enamelled with coloured flowers; hours noted on enamelled circle—"Conrat Kreitzer." 5*l.* *D. Falcke.*

3858 A round silver watch, parcel gilt, finely engraved on

the front, back, and sides with scriptural subjects: dial plate handsomely engraved, with hours noted on a silver circlet thereon—"James Vanbrosis fecit." 7*l.* 5*s.* *Van Cuyck, Paris.*

3859 A round crystal watch, with gilt silver or metal mounting, the crystal cut in diamond-shaped panels; the dial plate of silver, engraved—the maker "Chas. Bobinel"—catgut: it has an outer black shagreen silver-mounted case. 11*l.* 10*s.* *Marlborough House.*

PERIOD OF ELIZABETH OR JAMES THE FIRST.

3860 A skull-shaped silver watch, engraved on the outside with an hour glass, and Latin moral mottoes—catgut; hours noted on an engraved dial plate—"Charles Bobinel:" time of Elizabeth. 16*l.* *Rev. J. J. Moss.*

3861 A crucifix or cross-formed silver-gilt watch, handsomely engraved on all parts, with figures, emblems, etc.; dial plate, handsomely engraved hours on a circlet: it opens both in front and back: time of Elizabeth. 20*l.* 5*s.* *Prince Soltykoff.*

3862 A cross-shaped silver-gilt watch: points of the cross rounded; richly engraved all over; engraved dial plate, with the hours noted on a circlet thereon: time of Elizabeth. 20*l.* 10*s.* *The same.*

3863 A silver watch, shaped like a duck: engraved dial plate, gilt, with a silver circular plate for the hours—in an original shaped black leather outer case, ornamented with silver studs: time of Elizabeth. 24*l.* *Lord Londesborough.*

3864 A round silver watch, ornamented with raised ribs or rays; hours noted on a dial, engraved in flowers—catgut—"Theodore Girard, Blois:" Elizabeth or James I. 2*l.* 10*s.* *Pratt.*

3865 A cross-formed watch, crystal, with gilt silver or metal mounting, engraved: a group of figures apparently added at the top; opening at the back and front;

hours noted on an engraved dial—mark N. R. : Elizabeth. 13*l.* 10*s.* *Marlborough House.*

3866 A fleur-de-lys shaped watch, the front of crystal, and the back and mounting of gilt metal; the dial round, and of engraved silver, set in a gilt metal plate, engraved —"Henry Gebert a Strasbourg:" Elizabeth or James I. 11*l.* *Annoot and Gale.*

3867 A small octagonal watch, in a fluted melon-form amber case, mounted in gilt silver or metal; the dial of silver, enamelled, with crystal over it: Elizabeth or James I. 13*l.* *Prince Soltykoff.*

3868 A silver watch, shaped like an eagle, with Ganymede clasping its neck; hours noted on an engraved and ornamented dial plate—"E. Delafueille:" Elizabeth. 26*l.* 10*s.* *Lord Londesborough.*

3869 A flat square watch, gilt silver or metal, with raised ornamental silver and flowers, à jour on the case; hours noted on a circle, with the dial having the same silver ornamental work—catgut—"Johan. Michael Kheller:" James I. 9*l.* 19*s.* 6*d.* *C. O. Morgan, M.P.*

3870 A flat square watch, silver gilt and engraved, ornamented with cut-silver scrolls, à jour on the sides and on the dial plate, with hours noted thereon; glass in a circle over the dial—"Johannes," the remainder of the name hidden by the works: James I. 5*l.* *D. Falcke.*

3871 A square gilt metal or silver watch, the bottom part swelling outwards, and chased in scrolls, etc.; the dial handsomely ornamented in blue enamel, with the hours on a white ground; crystal over the dial—"John Joyne, St. Germain à Paris:" James I. 7*l.* 15*s.* *C. O. Morgan, M.P.*

3872 An octagonal smoked topaz watch, the sides and back cut in panels, the dial-plate enamelled in colours on gold, the mounting of gilt silver, or metal—in an outer case of green shagreen, etc.: Elizabeth or James I. 14*l.* 10*s.* *Prince Soltykoff.*

3873 A round-ribbed or fluted silver-gilt watch, the hours noted on engraved silver dial-plate—maker's name, "Girard à Caen." 2*l.* 10*s.* *Wetterhan.*

3874 A small round silver-gilt watch; hours noted on a plain silver dial—catgut—"Pierre Dufour:" it has a very handsome outer case of black shagreen, with the coronet of a marquis and rich cypher and other ornaments, with small gilt studs: James I. 2*l.* 5*s.* *Marlborough House.*

3875 A round silver watch, chased or embossed like a rose, the dial, with the hours noted, handsomely chased—"Benjamin Rotterodd"—catgut: it has a handsome outer case of black and brown, profusely ornamented with silver studs: James I. 7*l.* 15*s.* *The same.*

3876 A round gold watch, enamelled on the back; subject of Venus and Mars, medallions of cupids round the sides; in the centre of the dial a circular portrait in enamel of Charles II., of England; in the inside of the gold case a large portrait in enamel of the Earl of Rochester —"Rob. Dingley, London:" it has a handsome outer case of shagreen, richly ornamented with gilt studs in scrolls; it is supposed to have belonged to one of the royal family, or their connexions, in the time of Charles II. 17*l.* 10*s.* *Chaffers.*

3877 A round gold watch: fine portrait, in enamel, on the back, of William III. on a white horse at the battle of the Boyne; in the centre of the dial, enamel of St. George and the Dragon; the hands of the dial are ornamented with rose diamonds; the sides of the watch enamelled in flowers: inside, a landscape in enamel —"Josephus Norris, Amsterdam;" the watch has an elegant gold outer case; on the sides ornamentally chased and pierced. This watch is supposed to have belonged to the royal family of the time. 17*l.* 6*s.* 6*d.* *Lebenheim.*

3878 A massive gold repeater, with ornamented gold dial.

This watch belonged to the Duchess (Sarah Churchill) of Marlborough, and was given to her by Queen Anne. The inner case handsomely chased and pierced, with ornaments of birds and scrolls round the sides, with an engraved portrait bust of Queen Anne under a canopy, with the lion and unicorn as supporters; and in the middle of the back of the watch there are the initials S. A. C.: the outer case is richly chased with female busts in medallions, and pierced with small circular apertures for the sound; and in the centre an engraved cypher—maker's name, "John Halsted, London." 36*l.* — *White, Esq.*

3879 A round gold chased repeating watch, with ornamented gold dial. This watch belonged to George I. The inner case is handsomely chased and pierced, having the royal arms, surmounted by a crown within an ornamented circle, at the back; the outer case is finely chased with a subject of the king hunting the wild boar, and chased ornaments of busts, trophies, etc.—maker's name, "Z. Michau Georg. Albrecht." 15*l.* *Marlborough House.*

3880 A round gold enamelled watch: on the back, subjects enamelled of the Elector and Electress of Brandenburgh, in classical attire; in the centre of the dial plate is an enamel of Diana and Endymion; round the sides, enamels of landscapes in medallions, on a blue ornamented ground; a tablet in the middle——"les deux freres heraut de son A. E. a Berlin;" inside the case, an enamel of a large landscape—maker's name, "Jean de Cherudens:" in an outer case of black shagreen, ornamented with gilt studs 14*l.* 10*s.* *Marlborough House.*

3881 A large round hunting-shaped gold enamelled watch, beautifully enamelled with figures and landscapes after Poelemberg, on the front, back, and sides, and on the dial, and in the insides of the back and front: the

original catgut in the works—maker's name, "Hans Canraet Etchinger, Amsterdam:" Charles I. 20*l.* 10*s.* *C. O. Morgan, M.P.*

3882 A large gold enamelled round hunting watch, finely enamelled on the front and back with the subjects of Charity and Faith; round the sides, landscapes; on the dial, and inside the case, landscapes—the maker's name, "Nicholas Bernard. à. Paris"—catgut: Charles I. 15*l.* 15*s.* *Marlborough House.*

3883 An oval fluted ivory watch, gold and enamelled dial plate, and gold enamelled mountings; catgut, on silk; in a black shagreen case. 2*l.* 17*s.* 6*d.* *Annoot and Gale.*

3884 A round gold enamelled watch: in the centre of the dial, Diana; at the back, a classical figure subject; round the sides, landscapes in medallions, on a blue ground, ornamented; on a tablet, on centre of sides, "Heraud le puisné fecit;" and landscapes inside the case—maker's name "Jacques Cartier:" it has an outer dark shagreen case, ornamented with gilt metal studs, disposed in flowers—1650 to 1700. 16*l.* *S. Addington, Esq.*

3885 A ROUND GOLD AND ENAMELLED WATCH: in the inner case, on the back, a subject; round the sides, birds; the hands of the dial ornamented with small diamond sparks; within the inner case, an enamel of a landscape—maker's name, "Ben. Gray Just Vulliamy, London, Z. N. O." This beautiful watch has an elegant outer case of crystal, mounted in chased gold, with a brilliant knob. 21*l.* *Lebenheim.*

3886 A round gold enamelled watch, formerly given by George II. to the wife of Sir Robert Walpole: the sides are ornamented with raised enamelled flowers; on the back, a curious enamel of translucid kind, of three musicians, apparently older than the other parts of the watch—maker's name "Joseph Marteau, senior,

London;" in the inside of the case, a written inscription—"This watch was given to Sir R. Walpole's first wife, by George II. when Prince of Wales, 1721." *From Strawberry Hill.* 42*l.* *Russell.*

3887 A round gold and enamelled watch: on the back, the subject of Galatea; round the sides, medallions of landscapes on a blue ornamented ground, the name of the enameller on a panel, "Heraud le puisne fecit;" on the dial, a classical subject; the hands set with sparks: a landscape inside the case—maker's name, "Stephen Tracy, Rotterdam." 14*l.* 10*s.* *C. O. Morgan, M.P.*

3888 A round gold and enamelled watch, hunting shape: classical subjects on the front and back; landscapes round the sides, and on the dial, and inside the case—maker's name, "Josephus Norris, Amsterdam:" it has an outer protecting case of shagreen, studded with gold or gilt metal studs: Charles I. 18*l.* 7*s.* 6*d.* *Rev. J. J. Moss.*

3889 A round gold enamelled watch, hunting shape: beautifully enamelled subjects of the Virgin and infant Christ on the front, back, dial, and round the sides, and inside cases, also surrounded with small enamels, imitative of turquoises—"Jean Hebrat à Bruxelle:" it has the original catgut. *From the Debruges Collection;* Charles I. 18*l.* 7*s.* 6*d.* *C. O. Morgan, M.P.*

3890 A round gold-mounted agate watch, hunting shape, ornamented with enamel: the dial of gold, and enamelled in part with coloured ornaments, and with two rubies on the dial; the initials H. G. R. on the works: James I. 15*l.* 10*s.* *Marlborough House.*

3891 An octagonal crystal watch, mounted in gold, and enamelled round the edges; dial gold plate enamelled in green colour, catgut—maker's name, etc.—D. du chemin A R. 16*l.* 10*s.* *Prince Soltykoff.*

3892 A very diminutive round gold watch, ornamented with

raised enamelled coloured flowers, and pierced; the dial has coloured enamelled ornaments on the plate; apparently this watch has had a striking movement. It has an outer case of gold or silver gilt, engraved on one side with a cypher, and on the other side a coat of arms: the gold chain and key are of much more modern date—1500 to 1550. *It is a most curious specimen.* 27*l.* *P. B. Purnell, Esq.*

3893 A small octagonal gold and enamelled watch, with rubies set in projecting tablets round the sides, enamelled birds at the back—maker's name P. P. or P. D. *A most curious specimen:* it has a small chain and oddly shaped key: Elizabeth or James. 28*l.* 10*s.* *Baron Gustave de Rothschild.*

3894 An oval watch: the back and front cut out of a Syrian garnet, cut in squares; the sides mounted in gold, and set round with old tallow-drop-shaped rubies set in silver, with two old cut diamonds at the top and place of opening; the dial plate chased in gold—catgut. *A very fine and rare specimen*: Elizabeth or James. 75*l.* *Russell.*

3895 A round gold enamelled watch: on the back subject of a female bathing, attended by two handmaids; on the dial Diana; round the sides landscapes in medallions; on a blue ground, with yellow ornaments; in the inside a landscape—maker's name, "Quainte, London;" in a panel round the sides the enameller's name "Les freres Huant:" the watch has an outer case of green shagreen, with gilt metal ornament—1650 to 1700. 7*l.* 5*s.* *Lebenheim.*

3896 A round gold enamelled watch, hunting shape: back and front, with paintings of a sacred character, most finely executed—name of the artist at the back, under the infant Christ, "Vauguer Pin;" enamelled medallions of subjects, etc. round the sides; on the dial, in centre, a sacred subject; and within the cases, back

and front, enamels of the Holy Family, in landscapes —maker's name, "C. Bonneux, A Paris"—catgut: it has an outer protecting gold case with chased ornaments, with glasses back and front. *Vauguer was a famous enameller, of Blois, and this watch is said to have belonged to Anne of Austria.* 22*l.* *Chaffers.*

3897 A round watch, most beautifully ornamented in the front, back, and sides, in raised and pierced enamel work of coloured flowers in gold or gilt metal, hunting shape: dial, plain gold, or gold metal; on the inside of the top lid is a fine etching of a landscape, with figures of satyrs, etc.: intended for catgut — maker's name, "Claude Pascal a la Haye:" James I. or Charles. 33*l.* *Marlborough House.*

3898 A round gold and enamelled watch, hunting shape: enamels of Theseus and Ariadne, Neptune, etc. on the front and back; and classical subjects, in landscapes, round the sides, with masks between them; in the centre of the dial, cupids with doves; in the inside of front case, a landscape and figures, and in the inside of back, flowers—maker's name, "Simion Van Leuwen, Amsterdam:" Charles I. 5*l.* 10*s.* *Davis.*

3899 A round gold and enamelled case for watch, hunting shape: front and back finely enamelled in colours with battles; round the sides are classical subjects, enamelled in pink colours, within tablets or medallions, separated by figures, in colours on a black ground; inside the cases are battles in pink colours, one of which resembles the subject of the contest of the Bridge of Pisa. *This case is of apparently Italian workmanship:* Charles I. 5*l.* 5*s.* *D. Falcke.*

3900 A gold and enamelled square watch: the back and sides richly enamelled in coloured and raised flowers; the dial covered with crystal, ornamentally enamelled; and on the centre of the dial, on a green enamelled ground, is an embossed enamelled cupid, with bow and

arrow, which acts as an index to the hours—maker's name, "Jean de Choudens, A.R.;" on the back, in the centre, is an enamel of Cupid and Venus: James or Charles I. 50*l.* *Russell.*

3901 A round gold and enamelled watch, having on the back and on the centre of the dial, classical subjects; inside of the case a landscape; round the sides are landscapes in medallions, on a blue ground, with fruit—maker's name, "Philippus Van Ceulen Hage:" it has an outer case of dark shagreen, with gilt mounting: about 1650. 6*l.* 17*s.* 6*d.* *Willson.*

3902 An oval silver watch, parcel gilt; round the sides, chasings of animals, birds, and scroll work; dial, silver and gilt metal, engraved with scrolls and animals: it has been formed to tell the moon's age, days of the month, etc.; in the inside of the back case there has been a sun dial and compass—maker's name, "Dupont à Castres:" Elizabeth or James. 3*l.* 5*s.* *Litchfield.*

3903 An oval silver watch, with gilt metal mountings: the sides round are pierced in gilt metal, with scrolls, figures, and animals; the front and back finely engraved with subjects of "Vera opulentia," "Curiositas," etc., surrounded by beautifully chased borders of figures, scrolls, etc.; the inside of the top case is engraved with a landscape; the dial plate of gilt metal, is engraved with landscapes, etc., and has a silver circlet for the hours in centre; the watch has a bell for an alarum—maker's name, "Noel Hubert, Rouen." Elizabeth or James. 5*l.* 10*s.* *Marlborough House.*

3904 A silver watch, shaped like a shell, and fluted: the dial is chased and engraved in scroll work and figures, in Niello manner, on the silver, on a black ground, and ornamented with gilt metal, engraved round it—maker's name, "Pierre Combret à Lyon:" Elizabeth or James. 8*l.* 10*s.* *The same.*

3905 An oval-shaped silver watch: front and back finely

chased with birds, scrolls, etc.; the sides of gilt metal engraved in leaves; the dial plate of gilt metal chased with ornaments of birds, scroll work, etc.; and having a silver circlet for the hours—maker's name, "N. Ridgdale:" Charles I. 4*l.* *Marlborough House.*

3906 A round silver-gilt watch, hunting shape: front and back chased in high relief, in battle, and other subjects, and the sides in scrolls and figures; the dial plate engraved—maker's name, "Nicholas Cuy, à Paris." 2*l.* 10*s.* *Davis.*

3907 An octagonal gilt-metal watch: the cover of dial pierced, and representing the lamb and cross, with armorial bearings; the dial plate of silver, rudely enamelled; the back pierced in circular ornaments—maker's name, "J. P.": the works appear rudely fashioned. 1*l.* *Litchfield.*

3908 An octagonal gilt-metal watch, with a scroll-shaped outside, engraved, with four blue glass or pebble ornaments at the corners, and a projecting screw point on the outside, to fasten to some plan; the back is of amber, and has an eagle engraved on it; the dial plate is engraved with figures, and has the hours, etc., on a silver circlet. 2*l.* 10*s.* *Russell.*

3909 A flat book-shaped silver engraved watch, dial engraved—maker, "George Gluck, Berlin:" Elizabeth or James. 9*l.* 9*s.* *C. O. Morgan, M.P.*

3910 A pear-shaped silver watch, dial engraved—maker's mark, "J. C." 8*l.* 8*s.* *The same*

3911 A book-shaped gilt-metal watch, with silver chased ornaments or clasps. This singular article belonged to Bogislaus XIV., Duke of Pomerania, in the time of Gustavus Adolphus. On the dial side there is an engraved inscription of the duke and his titles, with the date 1627, and the engraving of his armorial bearings; on the back side there are engraven two male portraits, buildings, etc.; the dial plate is of silver, chased in

relief; the insides are chased with birds and foliage. This specimen has apparently two separate movements, and has a large bell; at the back, over the bell, the metal is ornamentally pierced in a circle, with a dragon, etc.; and the sides apparently pierced and engraved in scrolls, etc.—maker's name, "Dionistus Hessichti." (*See illustration.*) 18*l.* 10*s.* *Lord Londesborough.*

3912 A large oval watch, hunting shape: the outside of the top is chased in relief on silver, the judgment of Paris, within a scrolled border; the rest of the case is of gilt metal, with pierced ornamented sides; in the inside of top case engraved with a calendar commencing in the year 1610, calculated to 1665, with dominical letters, solar circle, etc., for such period; the dial plate of silver is finely engraved with figures, masks, and scrolls; and has three smaller dials of ornamented and gilt metal for the time, planets, etc.; it has a large bell, and the watch has been intended to perform various matters—maker's name, "Flant." 4*l.* 12*s.* 6*d.* *Willson.*

3913 A large round metal-gilt watch, having chased circular ribs on the back and sides; the sides are also ornamentally pierced, and chased with flowers; the dial plate finely engraved with the entombment of Christ, and rim round engraved; it has a striking movement—maker and date, "Nicholas Lemandre, à Blois, 1630." 10*l.* *Marlborough House.*

3914 A small oval gilt metal watch, with circular glass at the top; engraved gilt oval dial plate, having the hours marked on a narrow silver circle fixed thereon—the maker's name, beginning with B, is partly hidden by the works: Elizabeth or James. 2*l.* *Rev. W. E. Buckley.*

3915 A flat oblong watch, brass, in a brass box case, with round glass over dial: the dial plate engraved, and having the hours and minutes cut and engraved on a

silver circular plate—name, etc. "Burg harbfen:" this watch goes with a pendulum. 1*l.* *Willson.*

3916 A round silver watch, chased with flowers, and pierced back and sides, with a bell, etc. for alarum; dial, silver, and engraved gilt circumference, engraved in the centre; hours marked or enamelled in black—maker's name "Estienne Hubert, Rouen"—glass over dial: Charles I. 6*l.* 5*s.* *Marlborough House.*

3917 A round silver watch, engraved in scrolls and flowers on the sides and back; dial plate engraved, and ornamented on silver and gilt metal; hours and days of the month noted thereon, and apparently intended to mark the moon's age—maker's name, "J. Bock:" it opens front and back. *This watch was said to have been given by Oliver Cromwell to one of the Whalley family:* Charles I. 9*l.* 10*s.* *The same.*

3918 A brass cruciform watch: the hours engraved on a circle of brass—maker's name, "Isidore Champion, A Paris"—catgut or silk spring: in a black shagreen case, with glass over the dial. 14*s.* *Russell.*

3919 An oval gilt metal watch, with alarum bell, the sides ornamentally pierced; round silver dial plate, with the hours; chased gilt metal border—maker's name, "Richard Bedertz in Strasbourg:" Elizabeth or James. 1*l.* 15*s.* *Rev. W. B. Hawkins.*

3920 A round silver watch, double case, the outside case chased and engraved, with border of flowers: in the centre of the back, engraving of Charles I. praying, etc., like the frontispiece of Eikon Basilike; at the back of the inner case is the engraving of a man in a gown praying, with our Saviour above, and the legend in a scroll "And what I sai to you, I sai unto all, watch;" dial, silver circle in gilt metal, and engraved plate, noted for hours, days of the month, and moon's age—maker's name, "Richard Bowen, Londini, fecit"

—catgut spring. *Said to have been given by Charles I. to Colonel Hammond, at Carisbrooke.* 15*l.* *Chaffers.*

3921 A round silver watch, in an outer case, enamelled in brown colour, with a subject of two boys, a globe, trees, etc. mounted in silver; the works rather flat and handsomely cut—maker's name, "John Christoph. Erhardt;" dial, singular, silver, ornamented with gilt metal scroll raised work; hours and days of the month, noted on moveable plates: minutes engraved in large numerals—eighteenth century. 3*l.* 10*s.* *C. O. Morgan, M P.*

3922 A round silver-gilt watch, in double cases, handsomely pierced, chased, and engrav d, with birds and flowers; and an outer case, of tortoiseshell, ornamented with silver studs; the dial of silver, with hours and minutes, noted and raised ornamentally—maker's name, "Jaques Patron;" strikes the hours and half-hours; and is marked with the engraved letters S. and N. on rim of inner case. 3*l.* 15*s.* *Rev. W. B. Hawkins.*

3923 A gilt metal octagonal watch, with pendulum movement, opening in front and at the side; dial plate circular, of silver, with the hours marked thereon. 2*l.* *Sir C. Fellowes.*

3924 A round gilt metal repeating watch, ornamentally chased and pierced at the back, in scrolls, and at the sides with hunting subjects; the dial, gilt and engraved; a projecting piece of metal at the side causes the repeating movement to act—maker, "Thomas Taylor, in Holbourn;" Charles II. or James. 3*l.* 10*s.* *Marlborough House.*

3925 A round watch, of German silver, ornamentally pierced on the front, back, and sides, in flowered scrolls, etc.; it has either a striking or an alarum movement, having a large bell; the dial plate of gilt metal, rudely engraved: Charles I. 1*l.* 10*s.* *Willson.*

3926 A large oval gilt-metal watch, chased and engraved on

top and bottom, with subjects of Justice, etc.; within the lid, a coat of arms, finely engraved, 1589—maker, "Ghylus van Cheels." 3*l.* 3*s.* *Sir C. Fellowes.*

3927 A round silver watch, in silver outer case, handsomely chased in ornaments of birds, scrolls, and fruit, with an enamel, in colours, in centre of back, of Venus and Cupid; the dial ornamentally chased, hours and minutes noted thereon, with motion for the days of the month—maker's name, "Cabrier, London." Time, about 1680. 1*l.* 10*s.* *Davis.*

3928 A round gilt metal watch, pierced in a star pattern, at the back; it has an alarum bell; the dial of silver, engraved with the hours, and having a metal rim round it, engraved; the works are of steel—1500 to 1550. 2*l.* 8*s.* *Litchfield.*

3929 A gilt-metal octagonal watch, flat chased or engraved in scrolls; the back ornamentally cut and pierced, with a subject of a flower vase, scrolls, etc.; the sides cut open in balustrade work; it has an alarum bell; the dial plate of silver, with gilt and engraved moveable centre for the hours; dated 1698—maker, "Johannes Borsdofer, Augsburg." 2*l.* 15*s.* *P. B. Purnell, Esq.*

3930 A small round gold watch, enamelled in blue, with raised floral coloured border, with an oval centre medallion of Minerva; the inside case is enamelled in turquoise blue, with flowers in the middle; the dial plate enamelled in blue, with raised flowers—maker's name, "Pieter Wiesback, Haghe"—probable date, about 1680: it has its original outer case, of black leather, formerly ornamented with gilding, and has silver-gilt mountings. 6*l.* *Marlborough House.*

3931 A small round gold watch, enamelled in blue, with coloured border of flowers: in the centre, a medallion of Minerva; the dial has hands set with sparks, and is enamelled with blue, in flowers; in the inside of case a female portrait, in oval, with helmet, and tur-

quoise blue ground; original catgut—maker's name, "Pierre Duhamel"—probable date, about 1680. 7*l.* 15*s.* *Marlborough House.*

3932 A small round gold watch, of scalloped octagonal form, enamelled on both sides and back in landscape subjects, and otherwise ornamented; dial, of a bright green, surrounded by a white circle; the watch has its original catgut—maker's name, "Estienne Hubert à'Rouen:" it has its original outer black leather case —date about 1670. 17*l.* *P. B. Purnell, Esq.*

3933 A small round gold enamelled watch: on the base a medallion female portrait, resembling Anne of Austria, surrounded by raised enamelled ornaments; inside case, an oval medallion, of a warrior, on a turquoise blue ground—maker's name, "Pierre Lagisse"—date about 1660—French. 11*l.* *Van Cuyck, Paris.*

3934 A round gold watch, with lapis-lazuli back and sides, divided by bands of rose diamonds and emeralds—maker's name, "P. Beauvais, London." 19*l.* 10*s.* *Webb.*

3935 A round watch, the case of Dresden china, with gilt metal mountings, case painted in figures, landscapes, etc.—maker's name, "Gide à Paris"—date about 1750 or 1760. 2*l.* 15*s.* *Willson.*

3936 A gold watch, shaped like a hat, with turned up front, enamelled in variegated pattern: the hat front, in blue, with a diamond button and seed-pearl loop; on one side is a circular mirror; it has a small chain attached: this watch is apparently of Geneva production, and may date about 1790. 4*l.* 4*s.* *Davis.*

3937 A gold watch, shaped like a shield, enamelled in variegated colours and ornaments—maker's name, "Amalric Frerer"—Swiss, and date about 1795 to 1800. 3*l.* 15*s.* *Annoot and Gale.*

3938 A gold watch, shaped like a lyre, enamelled, in an orange ruby colour, ornamented with pearls and a diamond:

apparently Swiss—date about 1800, or perhaps earlier: it has an original red leather case. 4*l.* 6*s.* *Davis.*

3939 A gold watch, shaped like a smaller lyre, enamelled in yellow, light blue, and bright maroon colours, ornamented with pearls: it has a small chain attached—maker's name, "Lg. Duchêne et fils:" probably Swiss, and date about 1798 to 1800. 5*l.* 15*s.* *S. Addington, Esq.*

3940 A small gold watch, shaped like a pear, enamelled in light blue, and black and white ornaments—probable date 1800—Swiss. 5*l.* *Earl of Lonsdale.*

3941 A small gold watch, shaped like a balloon, with a boat and figures in it below, attached by gold chains to the top part; enamelled in dark purple or black ground, with ornamented gold cross lines on the top, and gold and light blue and white flowers enamelled on the bottom part of the balloon; the end of balloon set round the edge with pearls—in a leather case. 5*l.* 15*s.* *Robert Hollond, Esq.*

3942 A round gold watch, with a chased gold dial, in a chased gold outer case, ornamented with panels of a red coloured agate—maker, "Debauffre, London." 11*l.* 10*s.* *Marlborough House.*

3943 A small watch, shaped like a melon, fluted, gold and enamelled in light blue, white, and black, with ornamental devices. 7*l.* *S. Addington, Esq.*

3944 A metal-gilt round watch, the sides with landscapes chased; and Mars and Venus enamelled on the back. 3*l.* 5*s.* *Willson.*

3945 A small fruit-shaped watch, enamelled with filagree handle. 4*l.* *D. Falcke.*

3946 Another, in heart-shaped locket case, enamelled—name, "Constantin." 5*l.* 5*s.* *Marlborough House.*

3947 A small watch, in balloon-shaped case, enamelled blue—name, "Patry et Cheneviere." 6*l.* 5*s.* *Earl of Lonsdale.*

3948 A round silver watch, by Jean Rousseau, the back and sides engraved with figures of the Seasons and flowers. 3*l.* 5*s.* *Marlborough House.*

CALENDARS, COMPASSES, AND DIALS.

3949 A compass, metal gilt, circular, very elaborately engraved. 3*l.* 10*s.* *British Museum.*

3950 A small circular perpetual almanac, of steel, with German inscriptions. 19*s.* *C. O. Morgan, M.P.*

3951 A gilt metal circular box, with a long measuring paper, and a calculating dial on the lid. 3*l.* *British Museum.*

3952 A circular metal-gilt case, with perpetual almanac on the lid, giving the phases of the moon ; a compass inside. 1*l.* 15*s.* *The same.*

3953 A compass, in octagonal case, of metal gilt, engraved, with the elevation of the pole on the reverse. 1*l.* 16*s.* *The same.*

3954 Another, nearly similar, but smaller. 7*s.* *Rev. W. B. Hawkins.*

3955 A compass and perpetual almanac, with steel dials, in metal-gilt frame, by N. Hager, of Arnstadt. 5*l.* 10*s.* *C. O. Morgan, M.P.*

3956 An almanac, in vase-shaped metal-gilt case, chased with arabesques. 5*l.* 15*s.* *British Museum.*

3957 A square ivory case, containing a perpetual calendar and compass—inscribed C. Bloyd, Dieppe. 1*l.* 6*s.* *Willson.*

3958 An oblong ivory folding tablet, containing compass, almanac, etc., of German work—engraved. 2*l.* 12*s.* *British Museum.*

3959 A metal folding tablet, containing compass and hour dial ; the top engraved with shields of arms—inscribed C. S., 1566. 2*l.* 8*s.* *The same.*

3960 A curious magical crystal ball, set in bands of silver. *From the Collection of the Rev. Mr. Ashby, of Barrow, Suffolk ; described in Douglas's Nenia Britannica.* 13*l.* 10*s.* *Banting.*

3961 A metal-gilt tablet, forming a perpetual almanac, etc., by Johann du Polth, Hague; the surface engraved with arabesques and scrolls. 2*l.* 10*s.* *British Museum.*

3962 A compass and sun-dial, on octagonal plate of white metal, by Mollinger, of Neustadt. 2*l.* 17*s.* *Hertz.*

CLOCKS AND WATCHES.

3963 A clock, in metal-gilt dome-shaped case, of openwork, on square plinth, engraved with scriptural subjects. 9*l.* 10*s.* *Marlborough House.*

3964 A clock, in scalloped crystal case, on stem, the plinth of crystal, mounted with metal-gilt, with movement in the plinth. Signed "J. Wolf, Wien." (*See illustration.*) 14*l.* *The same.*

3965 A small silver circular watch, mounted on tripod stand of metal gilt, with the zodiac above—maker, "Sisson, London." 7*l.* 10*s.* *D. Falcke.*

3966 A clock, in square flat case of metal gilt, engraved with classical busts on outer case, with glass lid. 5*l.* 15*s.* 6*d.* *Van Cuyck, Paris.*

3967 A clock, in circular metal-gilt case, engraved with figures, a compass beneath—maker, "C. Wolf, Paris." 4*l.* 8*s.* *Hertz*

3968 A clock, in hexagonal case of metal-gilt, finely chased with classical figures and pilasters, in leather case. 5*l.* *D. Falcke.*

3969 A clock, in hexagonal scalloped case of metal-gilt, with glass panels bordered with silver, on feet, with repeating movement. 11*l.* *Marlborough House.*

3970 A clock, in the form of an hexagonal temple, metal-gilt, with classical busts above, and arabesque arches beneath, surmounted by a small white-metal figure of Time. 18*l.* 10*s.* *C. O. Morgan, M.P.*

3971 A clock, in metal-gilt square case, with dome top, and caryatid figures at the angles, chased with arabesques,

etc.: two kings, the pope, a cardinal, and other figures, round a wheel of fortune, on the bottom, with the letters W. L. S.; four oval silver medallions, engraved with the Evangelists, on the sides. 21*l.* *Prince Soltykoff.*

3972 A clock, with silver dial, in a curious oblong case of metal-gilt on legs of silver, caryatid figures and scrolls of the same round the sides, with German inscriptions, with flint lock and match box. 22*l.* *Russell.*

3973 A watch, in crystal spherical case, engraved, the stem of metal-gilt, and foot of crystal, cut and mounted with metal-gilt, and enamelled. 14*l.* 10*s.* *Hertz.*

3974 A clock, by Gabriel, London, in hexagonal metal-gilt case, with glazed sides and top, the dial enamelled with flowers, in leather case. 5*s.* *Banting.*

3975 A clock, in square metal-gilt case, ornamented with medallions, coats of arms, angles, and feet of white metal (silver)—1603. 5*l.* 2*s.* 6*d.* *Litchfield.*

3976 A clock, in case of metal-gilt, the movement in the hexagonal plinth, on which stands a negro pointing to a sphere, on an upright stand—about 1600. 4*l.* 12*s.* 6*d.* *Russell.*

3977 Another, constructed in the same manner, with an oriental figure, the round plinth pierced: early part of the seventeenth century. 5*l.* *Annoot and Gale.*

3978 Another, constructed in the same manner, with circular plinth and sphere, surmounting a crucifix, the figure of silver—inscribed "Nulla Hora sine tui memoria," by Gans, in Nurnberg—in case. 4*l.* 15*s.* *Rhodes.*

3979 A CLOCK, IN HANDSOME METAL-GILT CASE, in the form of a square temple, with dome top, surmounted by a figure of Hercules and the lion, engraved with fruits and flowers, on lion's feet, with dial on both sides, under glass shade. 19*l.* 10*s.* *Marlborough House.*

3980 A CLOCK, IN ELEGANT CASE OF METAL-GILT, in the form of a temple, most elaborately chased and engraved with figures and arabesques, surmounted by

a figure standing on a globe, on ball and claw feet, with winged horses at the angles, and dial on either side, under glass shade. (*See illustration.*) 90*l.* *Marborough House.*

3981 A clock, in metal-gilt case, with crucifix above, surmounted by a ball, and the Maries at the foot of the cross, on openwork hexagonal plinth, in which the movement is contained. 5*l.* *Willson.*

Amount of Twenty-Ninth Day's Sale, 1481*l.* 9*s.*

THIRTIETH DAY'S SALE.

SILVER.

3982 Twelve fiddle and shell pattern table spoons—38 *oz.* 2 *dwt.*, *at* 5*s.* 4*d.* *per oz.*—10*l.* 3*s.* 2*d.* *Foligno.*

3983 Twelve ditto—38 *oz.* 3 *dwt.*, *at* 5*s.* 4*d.* *per oz.*—10*l.* 3*s.* 5*d.* *The same.*

3984 Twelve ditto table forks—39 *oz.*, *at* 5*s.* 8*d.* *per oz.*—11*l.* 1*s.* *The same.*

3985 Twelve ditto—39 *oz.* 7 *dwt.*, *at* 5*s.* 8*d.* *per oz.*—11*l.* 2*s.* 11*d.* *The same.*

3986 Twelve ditto—38 *oz.* 5 *dwt.*, *at* 5*s.* 8*d.* *per oz.*—10*l.* 16*s.* 9*d.* *The same.*

3987 Six ditto dessert forks; and 6 ditto dessert spoons—22 *oz.* 3 *dwt.*, *at* 5*s.* 8*d.* *per oz.*—6*l.* 5*s.* 6*d.* *Cooper.*

3988 Twelve ditto dessert spoons—23 *oz.* 3 *dwt.*, *at* 5*s.* 4*d.* *per oz.* 6*l.* 3*s.* 5*d.* *Emanuel.*

3989 Eighteen ditto tea spoons—18 *oz.* 9 *dwt.*, *at* 5*s.* 10*d.* *per oz.* 5*l.* 7*s.* 7*d.* *S. Addington, Esq.*

3990 A pair of ditto table spoons; and a fish slice—21 *oz.* 12 *dwt.*, *at* 5*s.* *per oz.* 5*l.* 8*s.* *Emanuel.*

CLOCK IN METAL CASE.

3991 A pair of ditto; and a soup ladle—23 *oz.* 3 *dwt.*, *at* 5*s.* 2*d.* *per oz.* 5*l.* 19*s.* 7*d.* *Benjamin.*

3992 Four shell-pattern salt spoons—3 *oz.* 18 *dwt.*, *at* 6*s.* *per oz.* 1*l.* 3*s.* 4*d.* *The same.*

3993 Four ditto sauce ladles—12 *oz.* 11 *dwt.*, *at* 5*s.* 2*d.* *per oz.* 3*l.* 4*s.* 10*d.* *The same.*

3994 A set of five dozen table knives, six small knives, three carvers, and three forks, with chased silver shell-pattern handles. 10*l.* *Foligno.*

3995 Twelve threaded and shell pattern tea spoons; and a butter knife—10 *oz.* 18 *dwt.*, *at* 5*s.* 6*d.* *per oz.* 2*l.* 19*s.* 11*d.* *Emanuel.*

3996 Four plain salt spoons; a pair of sugar tongs; a butter knife; and 2 egg spoons—4 *oz.* 17 *dwt.*, *at* 5*s.* 6*d.* *per oz.* 1*l.* 6*s.* 8*d.* *Davidson.*

3997 Four fiddle salt spoons; a butter knife, with ivory handle; and a cheese scoop, with ivory handle. 15*s.* *Benjamin.*

3998 A marrow spoon; a tea-scoop; 2 tea strainers; and 2 savealls—3 *oz.* 13 *dwt.*, *at* 5*s.* 10*d.* *per oz.* 17*s.* 7*d.* *Benjamin.*

3999 Nine wine labels, chased with vines and scrolls, with chains—8 *oz.* 15 *dwt.*, *at* 5*s.* *per oz.* 2*l.* 3*s.* 9*d.* *The same.*

4000 Four pairs of plain knife rests—6 *oz.* 18 *dwt.*, *at* 6*s.* 8*d.* *per oz.* 2*l.* 6*s.* *Davidson.*

4001 A two-handled lemon strainer, with beaded edges—3 *oz.* 13 *dwt.*, *at* 4*s.* 10*d.* *per oz.* 17*s.* 7*d.* *Heigham.*

4002 A punch ladle, chased with flowers. 10*s.* *O. E. Coope, Esq.*

4003 A pair of plain scallop shells—7 *oz.* 5 *dwt.*, *at* 10*s.* 1*d.* *per oz.* 3*l.* 13*s.* 1*d.* *Robert Hollond, Esq.*

4004 A plain argyll—9 *oz.* 12 *dwt.*, at 4*s.* 10*d.* *per oz.* 2*l.* 6*s.* 5*d.* *Benjamin.*

4005 A set of four plain bottle stands 2*l.* 15*s.* *The same.*

4006 Twenty-four large knives and 24 forks, with chased silver handles. 7*l.* 9*s.* 6*d.* *D. Falcke*

4007 Twelve knives; and 12 forks, of different pattern. 3*l.* *C. W. Reynolds, Esq.*

4008 Twelve small ditto; and 12 ditto of different pattern. 4*l.* 4*s.* *Redfern.*

4009 A pair of chamber candlesticks and extinguisher, with beaded edges—15 *oz.* 18 *dwt.*, *at* 5*s.* 2*d.* *per oz.* 4*l.* 2*s.* 6*d.* *Solomon.*

4010 A pair of ditto, with extinguishers, and silver snuffers—22 *oz.* 3 *dwt.*, *at* 5*s.* *per oz.* 5*l.* 10*s.* 7*d.* *The same.*

4011 A set of four handsome circular salts, on feet, with chased bands on the outsides, with medallions of heads—24 *oz.* 5 *dwt.*, *at* 10*s.* 6*d.* *per oz.* 12*l.* 14*s.* 6*d.* *Walter Stirling, Esq.*

4012 A set of four similar—24 *oz.* 12 *dwt.*, *at* 10*s.* *per oz.* 12*l.* 6*s.* *The same.*

4013 A small oval pierced sugar basket, with festoons of flowers—4 *oz.* 14 *dwt.*, *at* 9*s.* 2*d.* *per oz.* 2*l.* 3*s.* 1*d.* *C. W. Reynolds, Esq.*

4014 An oval teapot and stand, chased with festoons of flowers—19 *oz.* 8 *dwt.*, *at* 6*s.* 9*d.* *per oz.* 6*l.* 10*s.* 11*d.* *Davidson.*

4015 An oval two-handled sugar basin, fluted, gilt inside—8 *oz.* 16 *dwt.*, *at* 5*s.* 3*d.* *per oz.* 2*l.* 6*s.* 2*d.* *Hon. Fred. Baring.*

4016 A plain oblong two-handled sugar basin; and a milk jug, similar—14 *oz.* 4 *dwt.*, *at* 5*s.* 2*d.* *per oz.* 3*l.* 13*s.* 4*d.* *The same.*

4017 A very handsome coffee pot, richly chased with boys and landscapes, in scroll pattern compartments—35 *oz.* 10 *dwt.*, *at* 8*s.* 9*d.* *per oz.* 15*l.* 10*s.* 7*d.* *Foligno.*

4018 A cocoanut cup, carved with flowers, and mounted with silver rim and foot. 2*l.* *Attenborough.*

4019 A pair of plain oval sauce tureens and covers—35 *oz.* 6 *dwt.*, *at* 5*s.* *per oz.* 8*l.* 16*s.* 6*d.* *Benjamin.*

4020 An 8-in. circular salver, with beaded edges, on ball and claw feet—12 *oz.* 4 *dwt.*, *at* 6*s.* 4*d.* *per oz.* 3*l.* 17*s.* 3*d.* *Edward Mills, Esq.*

4021 A set of four plain oval 12½ in. deep dishes—62 *oz.* 8 *dwt., at* 5*s. per oz.* 15*l.* 12*s.* *Benjamin.*

4022 A set of four ditto—65 *oz.* 12 *dwt., at* 5*s. per oz.* 16*l.* 8*s.* *The same.*

4023 An oval pierced bread basket, with flowers, and upright handle. *Withdrawn.*

4024 A BEAUTIFUL OVAL BREAD BASKET, with upright handle, pierced and chased with ears of corn and flowers—22 *oz., at* 10*s.* 9*d. per oz.* 11*l.* 16*s.* 6*d.* *D. Falcke.*

4025 An oval pierced snuffer tray, and a pair of plated snuffers—3 *oz.* 11 *dwt., at* 4*s.* 11*d. per oz.* 17*s.* 5*d.* *Edward Mills, Esq.*

4026 A plain snuffer tray, with gadrooned edge, and a pair of snuffers—7 *oz.* 18 *dwt., at* 4*s.* 11*d.* 1*l.* 18*s.* 9*d.* *Solomon.*

4027 A pair of table candlesticks, with square scroll feet. 4*l.* 10*s.* *D. Falcke.*

4028 A pair of plain table candlesticks. 3*l.* 12*s.* *Benjamin.*

4029 A pair of handsome table candlesticks, with square columns and feet, chased with rams' heads, vases, and festoons. 10*l.* *D. Falcke.*

4030 A set of four elegant Ionic column candlesticks, with spirally entwined ornament of foliage, rams' heads, and festoons. 12*l.* 10*s.* *Attenborough.*

4031 An octagonal-shaped cruet stand, with gadrooned edges, and eight cruets, a silver spoon, and two labels—34 *oz.* 3 *dwt., at* 5*s.* 6*d. per oz.* 9*l.* 7*s.* 9*d.* *Benjamin.*

4032 An oval epergne, with centre and six baskets, with openwork chased edges—141 *oz.* 10 *dwt., at* 5*s. per oz.* 31*l.* 7*s.* 6*d.* *Solomon.*

4033 A SUPERB CIRCULAR SALVER, with border of scrolls and flat chasing, the edge of openwork of vines, and masks, beautifully chased in high relief—25½ in. diameter—215 *oz.* 10 *dwt., at* 6*s. per oz.* 64*l.* 13*s.* *Foligno.*

4034 ANOTHER, SIMILAR—18 in. diameter—78 *oz.* 5 *dwt., at* 7*s.* 9*d. per oz.* 30*l.* 6*s.* 5*d.* *The same.*

4035 THE COMPANION—77 *oz.*, *at* 8*s.* 6*d.* *per oz.* 32*l.* 14*s.* 6*d.* *Attenborough.*

SILVER-GILT.

4036 Twenty dessert knives, with silver-gilt blades; and 20 forks, the handles of shell pattern. 18*l.* *Redfern.*

4037 Six shell-pattern table spoons—19 *oz.* 15 *dwt.*, *at* 5*s.* 10*d.* *per oz.* 5*l.* 15*s.* 2*d.* *Ralph Osborne, M.P.*

4038 Seven king's-pattern dessert spoons—14 *oz.*, *at* 6*s.* 1*d.* *per oz.* 4*l.* 5*s.* 2*d.* *The same.*

4039 Eighteen shell-pattern ditto—35 *oz.* 15 *dwt.*, *at* 6*s.* 1*d.* *per oz.* 10*l.* 17*s.* 5*d.* *Webb.*

4040 Twelve ditto tea spoons—14 *oz.*, *at* 6*s.* 5*d.* *per oz.* 4*l.* 9*s.* 10*d.* *M. J. Higgins, Esq.*

4041 Six French shell-pattern tea spoons—6 *oz.* 6 *dwt.*, *at* 5*s.* 8*d.* *per oz.* 1*l.* 15*s.* 8*d.* *Heigham.*

4042 A cream and a sugar ladle, of shell pattern—3 *oz.* 17 *dwt.*, *at* 6*s.* 5*d.* *per oz.* 1*l.* 4*s.* 8*d.* *S. Addington, Esq.*

4043 A ditto, and a ditto—4 *oz.* 5 *dwt.*, *at* 5*s.* 6*d.* *per oz.* 1*l.* 3*s.* 4*d.* *Solomon.*

4044 A pair of ice spades, shell pattern. 1*l.* 13*s.* *The same.*

4045 A pair of sugar nippers, of vine leaf pattern—2 *oz.* 8 *dwt.*, at 9*s.* 7*d.* *per oz.* 1*l.* 3*s.* *S. Addington, Esq.*

4046 A pair of king's-pattern grape scissors—3 *oz.*, *at* 6*s.* 7*d.* *per oz.* 19*s.* 9*d.* *The same.*

4047 Four salt spoons, with shell bowls, and masks at the handles—2 *oz.* 13 *dwt.*, *at* 11*s.* *per oz.* 1*l.* 9*s.* *Redfern.*

4048 Four wine labels, beautifully chased with vines—7 *oz.* 5 *dwt.*, *at* 7*s.* 5*d.* *per oz.* 2*l.* 13*s.* 9*d.* *S. Addington, Esq.*

4049 A pair of ancient spoons, one with ship handle, and one with figures. 2*l.* 6*s.* *Col. Lawrence.*

4050 Another pair, with a figure of Hope, and a group of figures. 2*l.* *Southam.*

4051 Another pair, with female figures, one engraved on the back. 2*l.* 2*s.* *The same.*

4052 TWELVE APOSTLE SPOONS; English, dated A.D. 1519, by the same maker. *This uniform and unbroken set is almost unique.* 65*l.* 2*s.* *Rev. T. Staniforth.*

4054 A SET OF FOUR VERY HANDSOME BOTTLE STANDS, with openwork rims of scroll work. 33*l.* *Redfern.*

4055 A PAIR OF ANCIENT CIRCULAR SALT CELLARS, on stems and ball feet, embossed with flowers—8 *oz.* 9 *dwt., at* 15*s. per oz.* 6*l.* 6*s.* 8*d.* *Benjamin.*

4056 A toothpick stand, in the form of a hedgehog, on stand, with wheels. 5*l.* 15*s.* *Van Cuyck, Paris.*

4057 A BEAUTIFUL TWO-HANDLED SUGAR VASE AND COVER, embossed with foliage—18 *oz.* 12 *dwt., at* 11*s.* 1*d. per oz.* 10*l.* 6*s.* 1*d.* *Annoot and Gale.*

4058 THE COMPANION—18 *oz.* 15 *dwt., at* 11*s.* 1*d. per oz.* 10*l.* 7*s.* 9*d.* *The same.*

4059 A SUPERB COFFEE POT, embossed with fruit and foliage, with a flower on the top—34 *oz.* 7 *dwt., at* 9*s. per oz.* 15*l.* 9*s.* 1*d.* *Cooper.*

4060 A TEAPOT, richly embossed with flowers, on feet, with a mask at the spout—29 *oz.* 10 *dwt., at* 8*s.* 6*d. per oz.* 12*l.* 10*s.* 9*d.* *Solomon.*

4061 A SUGAR BASIN AND COVER, with Chinese figures forming handles and top, and embossed with Chinese subjects—21 *oz.* 7 *dwt., at* 8*s. per oz.* 8*l.* 10*s.* 9*d.* *The same.*

4062 A MILK EWER, chased with animals in high relief—4 *oz.* 7 *dwt., at* 20*s. per oz.* 4*l.* 7*s.* *Attenborough.*

4063 A CREAM EWER, embossed with a female figure and others milking cows—14 *oz.* 11 *dwt., at* 9*s. per oz.* 6*l.* 10*s.* 11*d.* *Cooper.*

4064 A square muffineer, chased with flowers—formerly George IV.'s—7 *oz.* 9 *dwt., at* 8*s.* 7*d. per oz.* 3*l.* 3*s.* 11*d.* *Webb.*

4065 A small oval sugar basket, with upright handle and flat chased border—4 *oz.* 4 *dwt., at* 7*s.* 6*d. per oz.* 1*l.* 11*s.* 6*d.* *Benjamin.*

4066 A BEAUTIFUL MUFFIN PLATE, COVER, AND STAND, with scroll handles, ornamented with scrolls in flat chasing —56 *oz.* 10 *dwt.*, *at* 11*s.* 2*d.* *per oz.* 31*l.* 10*s.* 11*d.* *Redfern.*

4067 A SUPERB ROSEWATER EWER, with dolphin handle and mask at the spout, richly embossed with fruit and foliage—30 *oz.* 9 *dwt.*, *at* 10*s.* 8*d.* *per oz.* 16*l.* 4*s.* 8*d.* *C. Skipper, Esq.*

4068 ANOTHER, of different form, with dolphin handle and shell lip, chased with flowers and foliage—39 *oz.*, *at* 10*s.* 1*d.* *per oz.* 19*l.* 13*s.* 3*d.* *O. E. Coope, Esq.*

4069 ANOTHER, of different form, the handle with fishes and animals' heads, a mask at the lip, beautifully chased with flowers in relief—30 *oz.* 16 *dwt.*, *at* 15*s.* 5*d.* *per oz.* 23*l.* 14*s.* 9*d.* *The same.*

4070 A MAGNIFICENT MONTEITH, the bowl fluted with lions' masks for handles, the rim of beautiful scroll work, with two shields with arms, on gilt wooden stand —52 *oz.*, *at* 11*s.* *per oz.* 28*l.* 12*s.* *Redfern.*

PLATED.

4071 A pair of circular entrée dishes, covers, and heaters, with chased edges. 5*l.* 10*s.* *Alex. Barker, Esq.*

4072 A 19-inch fluted dish cover, with chased handle. 1*l.* 14*s.* *D. Falcke.*

4073 A 16-inch ditto. 1*l.* 6*s.* *The same.*

4074 Four plain oval dish warmers. 10*s.* 6*d.* *Davis.*

4075 A pair of ice pails, fluted and gadrooned. 15*s.* *D. Falcke.*

4076 Four gilt salt stands; a pair of lobster crackers; and 2 skewers. Sold with no. 4077.

4077 A pair of branches, for two lights each. 7*s.* *Cooper.*

BRONZE MEDALS.

4078 Papal medals of Innocent XII., Alexander VIII., Clement XI., and others.—8. 10*s.* *D. M. Davidson, Esq.*

4079 Alexander VIII., Clement IX., Clement XII., and Innocent XII. 7*s*. *Annoot and Gale.*

4080 Alphonso, King of Naples, DIVVS·ALPHONSVS·REX MCCCCXLVIIII; his bust, in armour, to the right; in the field, a crown and helmet: rev. LIBERALITAS· AVGVSTVS, an eagle, with a dead fawn, and four vultures. *A large medal, by Pisani; fine, and very rare.* 4*l*. *Marlborough House.*

4081 Louis XII., his bust crowned; in the field, fleur-de-lys, below, a lion: rev. his queen, veiled and crowned; in the field, in front, fleur-de-lys; behind, ermine; below, a lion. *Very fine and rare.* 11*l*. *The same.*

4082 Andrea Doria, two varieties; Anthony Alvarez, John Valetta, Ludovico Ariosto, G. Caraffa, and others, in all 8. *Fine.* 3*l*. *The same.*

4083 Francis, Duke of Guise: rev. a city; Vic. Amadeus, King of Cyprus: rev. his queen; Napoleon medals—Conquest of Egypt, Passage of the Danube, and the battle of Marengo, in all 5. 2*l*. 5*s*. *The same.*

SILVER MEDALS.

4084 HENR · IIII · R · CHRIST · MARIA · AVGVSTA, their busts to the right; PROPAGO IMPERI. Henry IV. and Maria in the characters of Mars and Pallas, between them, Cupid placing a helmet upon his head; above, an eagle descending, with a crown in his beak. *Very fine, and set in a large rim, inscribed.* 5*l*. 5*s*. *Marlborough House.*

4085 John, Duke of Saxony, his bust in front: rev. arms; Henry IV., bust in front: rev. two shields of arms, within a wreath; Catherine de Medici: rev. broken spear. *All fine.*—3. 4*l*.

4086 Charles V., King of Spain and Emperor of Rome, his bust robed, holding the orb and sceptre: rev. shield of arms in front of the Imperial eagle. *Very fine and rare, gilt.* 24*l*. 10*s*. *Marlborough House.*

4087 P. O. VIRGILIUS, bust to the left, inscriptions round —dated 1134: rev. a skull, with a leg bone in the jaw, and inscription. *Fine and curious chasing, gilt.* 2*l.* 5*s.* *Marlborough House.*

4088 Frederick William, Elector of Brandenburg, his bust in front, KEVRVORST VAN BRANDENBVRG, 1666: rev. C'EST ICI L'ELECTEVR DE BRANDEBOVRG, etc., the Low Countries trampling upon the emblems of Great Britain, on renouncing the alliance of England; [by Krumpholtz]. *Fine and rare.* 3*l.* 15*s.* *Chaffers.*

4089 MAVRITIVS · AVR · PRINC · COM · NASS · ET · MV · MAR · FL · EQ · OR · PERISCELIDIS, front bust of the prince in armour: rev. garnished shield of arms crowned, within the garter — oval. *Fine and rare.* 1*l.* 12*s.* *Annoot and Gale.*

4090 Charles II., his bust in front in armour, with long flowing hair: rev. ships under sail, below, a shell, inscribed "Anno 1610 Juni 2, Io S. M. uyt Hollant van Scheveling afgevaren naer syn conincryken"; the embarkation at Scheveling. *Fine and rare.* 1*l.* 1*s.* *Redfern.*

4091 Charles III., his bust in armour to the right; rev. VENCE Y TRIVMFA EL MAS PRVDENTE; table and figures upon a mount. *Prize Medal for the Academy of Derecho; fine.* 6*s.* *Chaffers.*

4092 Charles Pell, of Nuremberg: a silver-gilt medal, on his birth, 8th July, 1573, engraved and chased: obv. the adoration of the shepherds—*very beautifully chased:* rev. inscription; within a case like a book, the outer boards open, one contains his nativity, engraved upon a silver-gilt plate; the other containing the arms of his parents emblazoned. *Very curious and rare.* 7*l.* *Chaffers.*

Amount of Thirtieth Day's Sale, 907*l.* 13*s.* 3*d.*

4099

OR-MOULU CANDLESTICK.

THIRTY-FIRST DAY'S SALE.

FURNITURE IN FRONT DRAWING-ROOM.

4093 A pair of or-moulu candlesticks, richly chased with foliage and ornaments, with cherubs' heads at the angles of the triangular stems. 4*l.* 14*s.* 6*d.* *Bourne.*

4094 A pair of ditto, of chased scroll pattern. 3*l.* 18*s.* *Annoot and Gale.*

4095 A pair, with wreaths and festoons of flowers, each chased with three classical medallions suspended by ribbons. 26*l.* *R. S. Holford, Esq.*

4096 A pair, of richly chased fluted scroll pattern. 2*l.* 15*s.* *Webb.*

4097 A pair, of very handsome scroll pattern, richly chased with flowers. 3*l.* 3*s.* *Annoot and Gale.*

4098 A VERY ELEGANT CLOCK, by Merra, with two dials, contained in vase-shaped case of or-moulu, surmounted by a figure of Cupid holding a medallion of Henri Quatre on a column, round which the Graces are supporting a festoon of flowers, on circular plinth, with frieze of vines—glass shade and stand—20 in. high, the plinth 6¾ in. wide. 25*l.* 10*s.* *Van Cuyck, Paris.*

4099 A PAIR OF BEAUTIFUL OR-MOULU CANDLESTICKS, on triangular openwork plinths, chased, with winged terminal figures at the angles, and masks—of cinquecento design—12 in. high. (*See illustration.*) 48*l.* *Hon. Fred. Baring.*

4100 A pair of handsome or-moulu girandoles, of scroll pattern, for three lights each, on gilt brackets. 14*l.* *Annoot and Gale.*

4101 A pair of ditto for two lights, of scroll pattern, with dragons, on carved and gilt brackets. 4*l.* 8*s.* *The same.*

4102 A set of three carved and gilt brackets, with festoons of flowers. 4*l.* 5*s.* *S. Addington, Esq.*

4103 A pair of carved and gilt brackets, each with two me maids and shells. 15*l.* 10*s.* *Marlborough House.*

4104 A pair of ditto, with Pluto and Proserpine, two dove and masks. 9*l.* *S. Addington, Esq.*

4105 A pair of or-moulu girandoles, of scroll pattern, for three lights each. 41*l.* *Walter Stirling, Esq.*

4106 A VERY HANDSOME OR-MOULU CHANDELIER, chased with masks, heads, and rich ornaments, with branches for eight lights. 21*l.* *John D. Gardner, Esq.*

4107 THE COMPANION CHANDELIER. 16*l.* 10*s.* *The same.*

4108 An or-moulu fender, of chased scroll pattern; a set of steel fire-irons, with or-moulu handles; and a pair of elegant openwork scroll-pattern fire dogs, with figures of boys playing musical instruments, after Watteau. 17*l.* 5*s.* *Pratt.*

4109 The crimson and drab flowered Brussels and bordered carpet—34 ft. by 19 ft.; and a hearth rug. 6*l.* 15*s.* *Litchfield.*

4110 A pair of elegant carved and gilt pier tables, with pierced scrolls and festoons of flowers, and shaped coloured marble slabs—28 in. wide. 9*l.* 5*s.* *Annoot and Gale.*

4111 A BEAUTIFUL SECRETAIRE, of moulded pedestal shape, of tulipwood, with group of flowers and borders of kingwood, with cupboard beneath and fall-down front above, enclosing drawers, and small drawer above, surmounted by a coloured marble slab, mounted with or-moulu ornaments—3 ft. 10 in. high, and 21 in. wide. 40*l.* *The same.*

4112 AN OBLONG TABLE, OF FINE OLD ITALIAN MARQUETERIE, with drawer, on spirally twisted carved legs and stretcher beneath, inlaid with flowers, the top with a large vase, flowers and birds in the centre, and the double L cypher at the angles, surmounted by coronets in colours, on dark ground—53 in. long, and 23¾ in. wide. 80*l.* *J. M. Montefiore, Esq.*

4113 A BEAUTIFUL TABLE CABINET, OF OLD REISNER MAR-

QUETERIE, with musical trophies and flowers, with drawer and shelf beneath, and cabinet above, with folding doors and three small drawers under, with pierced or-moulu gallery—41½ in. high, and 26½ in. wide. 58*l.* *J. M. Montefiore, Esq.*

4114 A small oblong table, of old marqueterie of king and tulipwood, the top inlaid in diamonds, with drawer and or-moulu mouldings. 8*l.* *Annoot and Gale.*

4115 A small square table, of old marqueterie, with two drawers and writing slide in front, and a drawer at the side, with a musical trophy, with doves and flowers, mounted with or-moulu. 10*l.* *The same.*

4116 A small oblong table, of old marqueterie of satinwood, with diamonds in light green, with two drawers and shelf beneath, the top covered with green leather, mounted with openwork frieze and ornaments of or-moulu. 17*l.* 10*s.* *The same.*

4117 A small oblong table, of old marqueterie, with three drawers, with flowers in diamond trellis, pierced or-moulu gallery and ornaments. 16*l.* *John D. Gardner, Esq.*

4118 An elegant small oval-shaped table, of old marqueterie of flowers, in diamond trellis, with drawers and shelf beneath, pierced or-moulu gallery and ornaments. 19*l.* *Morant.*

4119 A small oblong table, of king and tulipwood, with a group of flowers on the top, which rises, forming a casket, with or-moulu ornaments. 18*l.* *Charles Cope, Esq.*

4120 A small oval-shaped table, of old marqueterie of satinwood, with flowers, in diamond trellis round the sides, and a beautiful trophy of books, flowers, a cock, &c. on the top, with drawer and writing slide, and pierced or-moulu gallery. 43*l.* *Annoot and Gale.*

4121 A small oblong table, of old marqueterie of king and tulipwood, with rising top and writing slide; a group of flowers on the top, mounted with or-moulu. 6*l.* 15*s.* *The same.*

4122 A BEAUTIFUL SMALL SQUARE TABLE, OF OLD MARQUETERIE, with three drawers and shelf beneath, on which are scattered playing cards and dice; a view of a château and figures on the top; the faces of engraved ivory, military and other trophies on the sides, with pierced or-moulu gallery and ornaments. 41*l.* *Annoot and Gale.*

4123 AN OBLONG TABLE, OF OLD GERMAN MARQUETERIE, with drawer, inlaid all over with flowers, birds, and ornaments, in colours on dark ground, the edges inlaid with ivory—41 in. long, and 27 in. wide. 15*l.* *The same.*

4124 A small oblong table, of old marqueterie, with three drawers and shelf beneath, inlaid with ornaments and trellis borders; the top covered with green leather, and mounted with or-moulu. 12*l.* 15*s.* *Owen.*

4125 A BEAUTIFUL SMALL OVAL-SHAPED TABLE, OLD MARQUETERIE, with Æneas carrying Anchises from Troy, on the top; musical trophies round the sides, with three drawers containing smaller ones, openwork or-moulu gallery and ornaments. 220*l.* 10*s.* *Annoot and Gale.*

4126 A carved and gilt jardiniere, formed of a figure on triangular plinth supporting a vase, with festoons and flowers—36 in. high. 22*l.* *T. Grissell, Esq.*

4127 A shaped white and gold carved sofa, and two pillows covered with rich old crimson satin damask, with flowers in colours. 13*l.* 2*s.* 6*d.* *John Carlon, Esq.*

4128 A settee, *en suite,* covered with the same. 10*l.* *The same.*

4129 A large fauteuil, covered *en suite.* 4*l.* 10*s.* *The same.*

4130 Another, rather smaller. 5*l.* *Annoot and Gale.*

4131 A pair of smaller fauteuils, *en suite.* 6*l.* 15*s.* *John Carlon, Esq.*

4132 A pair of ditto. 6*l.* 15*s.* *The same.*

4133 A pair of ditto. 6*l.* *C. D. E. Fortnum, Esq.*

4134 A pair of ditto. 5*l.* 5*s.* *Litchfield*

4135 A pair of ditto. 5*l.* 5*s.* *The same.*

4136 A square ottoman stool, covered with the same. 4*l.* *Annoot and Gale.*

4137 AN OBLONG TABLE, OF FINE OLD MARQUETERIE, with three drawers, groups of flowers and ornaments on the top and on the sides, the figures of chimeræ on shields, in colours on dark ground, mounted with caryatid female figures at the angles, and rich mouldings of or-moulu—51 in. long, and 26 in. high. 76*l.* *Durlacher.*

4138 A MAGNIFICENT OBLONG TABLE, OF THE VERY FINEST OLD BOULE, of tortoiseshell, covered with arabesques, masks, ornaments, coats of arms, and coronets, of gilt and white metal, with caryatid figures at the angles, and four double cornucopiæ handles, and friezes of festoons of flowers, of the very finest work of Goutiere. *This superb work is* 50 *in. long, by* 29 *in. wide.* 143*l.* *S. Addington, Esq.*

4138* A MAGNIFICENT CLOCK, by Baillon, in scroll-shaped case, of or-moulu, surmounted by a cupid. 41*l.* *Walter Stirling, Esq.*

4139 A BEAUTIFUL SHAPED SECRETAIRE, of tulipwood, with groups of flowers in kingwood, with fall-down front, enclosing drawers and cupboard beneath, with folding-doors, mounted with rich or-moulu ornaments—54 in. high, and 41 in. wide. 105*l.* *D. Falcke.*

4140 AN ELEGANT GLAZED CABINET, OF MARQUETERIE, with flowers in colours, lined with velvet, in three divisions, with shelves and looking-glass back, on carved open stand, with four legs and stretcher, and three coats of arms, painted in shields on the top; the doors of curved glass, in metal-gilt frames—86 in. high, and 78 in. wide. 62*l.* *Annoot and Gale.*

4141 A VERY FINE OLD CARVED AND GILT PIER TABLE, with scrolls and flowers of openwork on two legs, surmounted by a beautiful shaped slab pink coloured variegated Sicilian jasper—50 in. wide. 19*l.* 19*s.* *The same.*

4142 THE COMPANION TABLE, with shaped solid slab of Griotte marble. 15*l.* 15*s.* *Annoot and Gale.*

4143 A VERY ELEGANT PIER GLASS, in elaborately carved and gilt frame, by Chippendale, of scroll pattern, with birds, festoons of flowers and foliage, the ornaments dividing it into several parts, with branches for three lights—extreme height 77 in., and 43 in. wide. (*See illustration.*) 50*l.* *Marlborough House.*

4144 THE COMPANION PIER GLASS. 38*l.* *Annoot and Gale.*

4145 A SUPERB CARVED AND GILT PIER TABLE, the legs formed of four terminal figures, with shells and festoons of flowers; a group of a stag and dogs on the looking glass, stretcher beneath, surmounted by a shaped solid Verona marble slab—78 in. wide. 20*l.* 15*s.* *William Bayne, Esq.*

4146 A MAGNIFICENT GLASS, in carved and gilt frame, by Chippendale, of scroll design, with caryatid figures at the sides, festoons of flowers interlace the outer and inner frames; a vase of flowers at the top, and two dogs beneath—extreme height 128 in., width 80 in. 78*l.* *Annoot and Gale.*

4147 A BEAUTIFUL CARVED AND GILT PIER TABLE, of scroll pattern, with four legs, surmounted by a solid Brocatella marble slab—49 in. wide. 13*l.* 10*s.* *The same.*

4148 THE COMPANION TABLE, of rather different design, with Griotte marble slab—50½ in. wide. 10*l.* 10*s.* *The same.*

4149 A VERY ELEGANT OVAL-SHAPED PIER GLASS, in carved and gilt frame, by Chippendale, with birds and flowers at the sides, surmounted by a vase of flowers; the glass divided by the scroll ornaments into several compartments, with three branches for lights—extreme height 86 in., and 55 in. wide. 36*l.* 10*s.* *Marlborough House.*

4150 THE COMPANION GLASS. 40*l.* *Annoot and Gale.*

4151 A SUPERB GLASS, in richly carved and gilt frame, of

PIER GLASS, CARVED BY CHIPPENDALE.

scroll pattern, with flowers—extreme height 110 in., and 71 in. wide. 21*l.* *William Bayne, Esq.*

4152 A pair of richly carved and gilt cornices, with flowers and scrolls—90 in. wide. *Withdrawn.*

4153 A pair of ditto, rather different—90 in. wide.

4154 A pair of green oriental pierced stone ware garden seats.

FURNITURE IN BACK DRAWING-ROOM.

4155 The crimson and drab flowered and bordered Brussels carpet—30 ft. by 21 ft. 6 in.; and a hearth rug. 9*l.* *Smith.*

4156 A handsome carved and gilt window cornice, of scroll design—14 ft. wide. *Withdrawn.*

4157 A pierced scroll-pattern or-moulu fender and fire irons, with or-moulu handles; and a pair of elegant pierced scroll or-moulu fire dogs, with figures of Apollo and Venus reclining. 19*l.* 10*s.* — *Cunningham, Esq.*

4158 A carved and gilt bracket, on four terminal figures, and a figure of a warrior, in armour, beneath. 16*l.* 16*s.* *Redfern.*

4159 A pair of or-moulu scroll pattern girandoles, for two lights each, on brackets, carved and gilt. 4*l.* 14*s.* 6*d.* *Pratt.*

4160 A pair of ditto, larger, on carved and gilt brackets. 7*l.* *Wetterhan.*

4161 A pair of richly-chased or-moulu candlesticks. 10*l.* 15*s.* *J. M. Montefiore, Esq.*

4162 A paper weight, of or-moulu, chased with scrolls. 13*s.* *D. Falcke.*

4163 An elegant or-moulu inkstand, with two vases and bell in the centre, chased with vines and foliage, in high relief. 40*l.* *Marquis of Hertford.*

4164 A carved lounging chair, white and gold, covered with old crimson satin damask, with covers in colours, and a pillow. 8*l.* *Rhodes.*

4165 A carved white and gold couch, with fauteuil end, shaped

and covered en suite, and a pillow. 20*l.* *Marquis of Hertford.*

4166 A pair of carved white and gold fauteuils, covered with rich old, crimson satin damask. 5*l.* 10*s.* *T. Grissell, Esq.*

4167 A pair of ditto. 6*l.* *The same.*

4168 A pair of ditto. 6*l.* 6*s.* *The same.*

4169 A pair of cabriole chairs, *en suite.* 12*l.* *The same.*

4170 A square carved and gilt ottoman stool, covered *en suite.* 4*l.* 15*s.* *The same.*

4171 A pair of square richly carved and gilt ottoman stools, with scrolls and snakes, covered with crimson satin damask, with flowers in colours. 22*l.* *Annoot and Gale.*

4172 A carved white and gold square ottoman stool, covered with crimson and white flowered satin damask. 3*l.* 3*s.* *The same.*

4173 A square carved white and gold ottoman stool, covered with rich crimson satin damask. 4*l.* 4*s.* *T. Grissell, Esq.*

4174 A pair of circular richly carved and gilt ottoman stools, covered with crimson and coloured flowered satin damask. 10*l.* 10*s.* *Annoot and Gale.*

4175 A nest of ten gilt shelves, to fit into a corner. 3*l.* *H. G. Bohn, Esq.*

4176 A pair of scroll-pattern or-moulu candlesticks. 5*l.* 15*s.* *Pratt.*

4177 A HANDSOME STRIKING CLOCK, BY AGERON, showing the phases of the moon and days of the month, in rich scroll-shaped case of or-moulu, with flowers and birds, glass shade and stand—21 in. high; the plinth 6 in. deep. 40*l.* *D. Falcke.*

4178 A pair of scroll-pattern or-moulu candlesticks. 5*l.* 10*s.* *Annoot and Gale.*

4179 AN ELEGANT STRIKING CLOCK, BY CRONIER, showing the days of the week, in case of or-moulu, with a female figure pointing to a vase, which indicates the day of

the month: Cupid holding a sun-dial on the other side —glass shade and stand—17 in. high; the plinth 9 in. deep. 42*l.* *F. L. Popham, Esq.*

4180 A pair of or-moulu candlesticks, with octagonal feet, chased with medallions and draperies. 15*l.* *J. M. Montefiore, Esq.*

4181 Another pair, with medallions, trophies, and coats of arms, with coronets. 16*l.* *Van Cuyck, Paris.*

4182 A PAIR OF VERY ELEGANT GIRANDOLES, with cupids, terminating in quivers, with festoons of vines, with tulip branches for three lights each. 53*l.* *C. Mills, Esq.*

4183 AN ELEGANT OR-MOULU CHANDELIER, chased, with terminal figures, masks, and ornaments, for twelve lights. 16*l.* *Annoot and Gale.*

4184 A VERY HANDSOME CLOCK, BY FESTEAU, in elegant openwork scroll case of or-moulu, with flowers and doves, supported on the back of a wild boar, on plinth of the same—glass shade and stand—26 in. high; the plinth 9½ in. deep. 66*l.* 3*s.* *J. M. Montefiore, Esq.*

4185 A PAIR OF SUPERB CANDELABRA, of or-moulu, on triangular plinths, with sphinxes, medallions on the stems, and scroll branches for four lights each—20 in. high. 72*l.* *John D. Gardner, Esq.*

4186 A VERY HANDSOME CLOCK, BY MARTIN, in very rich scroll-shaped case of or-moulu, with flowers, surrounded by a female figure of the time of Louis XIV.—glass shade and stand—30 in. high; the plinth 15 in. deep. 54*l.* *Walter Stirling, Esq.*

4187 A FINE OLD FRENCH CLOCK, contained in an elegant vase-shaped case of or-moulu, round which the figures are enamelled, on a fluted cippus, with festooned drapery—glass shade and stand—20 in. high; on triangular carved and gilt pedestal—38 in. high. 30*l.* *J. M. Montefiore, Esq.*

4188 A PAIR OF SUPERB CANDLESTICKS, of or-moulu, each with two cupids supporting the stem, on plinths, chased

with vases and bands of foliage—15 in. high. (*See illustration.*) 42*l.* *S. Lyne Stephens, Esq.*

4189 A small oblong table, of old marqueterie of king and tulipwood, with groups of flowers, three drawers and writing slide, mounted with or-moulu. 15*l.* 10*s.* *Annoot and Gale.*

4190 A SMALL OBLONG TABLE, OF OLD MARQUETERIE, with drawers; a coat of arms in the centre on the top, and flowers, cyphers, and coronets at the corners, birds and flowers round the sides, mounted with or-moulu. 31*l.* *Lord Londesborough.*

4191 A VERY ELEGANT AND ELABORATELY CARVED AND GILT CHEVAL FIRE SKREEN, the mount of rich old crimson satin damask, with a lady in a swing, and flowers in white. 20*l.* *Earl of Lonsdale.*

4192 THE COMPANION SKREEN. 31*l.* *The same*

4193 A MAGNIFICENT COMMODE, with three drawers of OLD BOULE, of brass and flowers, in mother-o'-pearl and colours, with caryatid figures at the angles, rich handles and mouldings of or-moulu, surmounted by solid Sicilian jasper slab—59 in. wide. 118*l.* *Marquis of Hertford.*

4194 AN OBLONG TABLE, OF FINE OLD REISNER MARQUETERIE, with sliding top, enclosing trays and glass; a musical trophy and scroll borders on the top, and ornamented in trellis round the sides, with openworl or-moulu gallery. 32*l.* *Col. Sibthorp, M.P.*

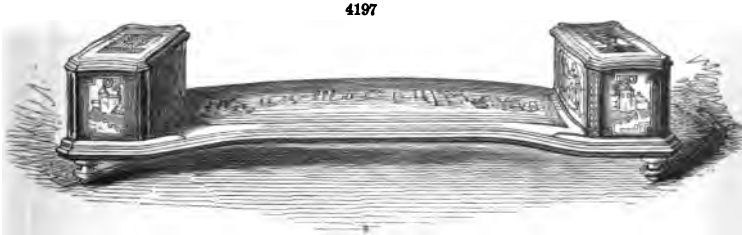
4195 AN ELEGANT SMALL SHAPED SECRETAIRE, OF MARQUETERIE, of king and tulipwood, with groups of flowers, with falldown front enclosing three drawers, with or-moulu mouldings. 29*l.* *F. L. Popham, Esq.*

4196 AN OBLONG TABLE, OF FINE OLD MARQUETERIE, with sliding top, with trays and writing slide; a large street scene on the top, with figures and utensils in compartments round the sides, mounted with or-moulu. 152*l.* 5*s.* *Baron J. de Rothschild.*

4188

OR-MOULU CANDLESTICK.

4197



MARQUETERIE BOOK AND INKSTAND.

4197 A BEAUTIFUL BOOK AND INKSTAND, OF FINE OLD MARQUETERIE, with subjects of figures near a temple in a garden, the faces engraved in ivory, classical vases and views at the ends, in colours—22 in. long, and 7½ in. wide. (*See illustration.*) 105*l.* *Walter Stirling, Esq.*

4198 An elegant small square-shaped table of old marqueterie of king and tulipwood, with or-moulu ornaments. 10*l.* 10*s.* *Annoot and Gale.*

4199 A BEAUTIFUL OBLONG TABLE, OF FINE OLD MARQUETERIE, with drawers, a large landscape on the top, with figures, and two trophies at the ends in tulipwood borders, and five views on the front and ends, mounted with or-moulu. 36*l.* 15*s.* *The same.*

4200 A HANDSOME EBONIZED CABINET, with folding glazed doors, enclosing shelves, with caryatid figures, of or-moulu, at the angles, and rich mouldings of the same —50 in. wide. Sold with no. 4201.

4201 THE COMPANION CABINET. 65*l.* *Wertheimer.*

4202 A small oblong-shaped table, of old marqueterie of king and tulipwood, with a group of flowers on the top, drawer and writing slide, mounted with or-moulu. 11*l.* 5*s.* *Charles Cope, Esq.*

4203 A satinwood cabinet, to contain miniatures, with twelve drawers—15 in. high, by 16 in. wide. 5*l.* *Charles Plumley, Esq.*

4204 A BEAUTIFUL SMALL TABLE, OF FINE OLD MARQUETERIE, with fall-down front, on which is Mademoiselle Clairon crowning Voltaire, enclosing recess and small drawers, and shelf beneath, or-moulu gallery and ornaments. 11*l.* 10*s.* *Lord Londesborough.*

4205 A BEAUTIFUL OBLONG TABLE, OF FINE OLD REISNER MARQUETERIE, with drawer; a seaport, and figures with a donkey on the top, and eight views round the sides, with or-moulu gallery and ornaments. 64*l.* *D. Falcke.*

4206 A VERY FINE SHAPED TABLE, OF OLD PAR-

QUETERIE, of king and tulipwood, with six drawers, with handles and ornaments of or-moulu, the top covered with green leather—69½ in. long, and 34 in. wide. 120*l.* *Lord Foley.*

4207 A MAGNIFICENT SPANISH CABINET, in the form of a temple, of tortoiseshell, covered with trophies of arms, figures, coat of arms, and arabesques of white metal, with small cabinets in the centre, and nine drawers, on stand, with spirally twisted pillar legs, with or-moulu capitals, and looking-glass back—84 in. high, and 44½ in. wide. (*See illustration.*) 108*l.* *Col. Sibthorp, M.P.*

4208 A VERY HANDSOME CARVED WHITE AND GOLD RECEPTACLE FOR PORCELAIN, in three divisions, with glazed folding doors, supported on brackets, formed of winged terminal figures, and surmounted by roses and foliage—82 in. wide, and about 80. in high. Sold with no. 4209.

4209 THE COMPANION. 38*l.* *Earl of Dartmouth.*

4210 ANOTHER CABINET, nearly similar, on four legs, with serpents entwined, glazed beneath—94 in. high, and 84 in. wide. 20*l.* *The same.*

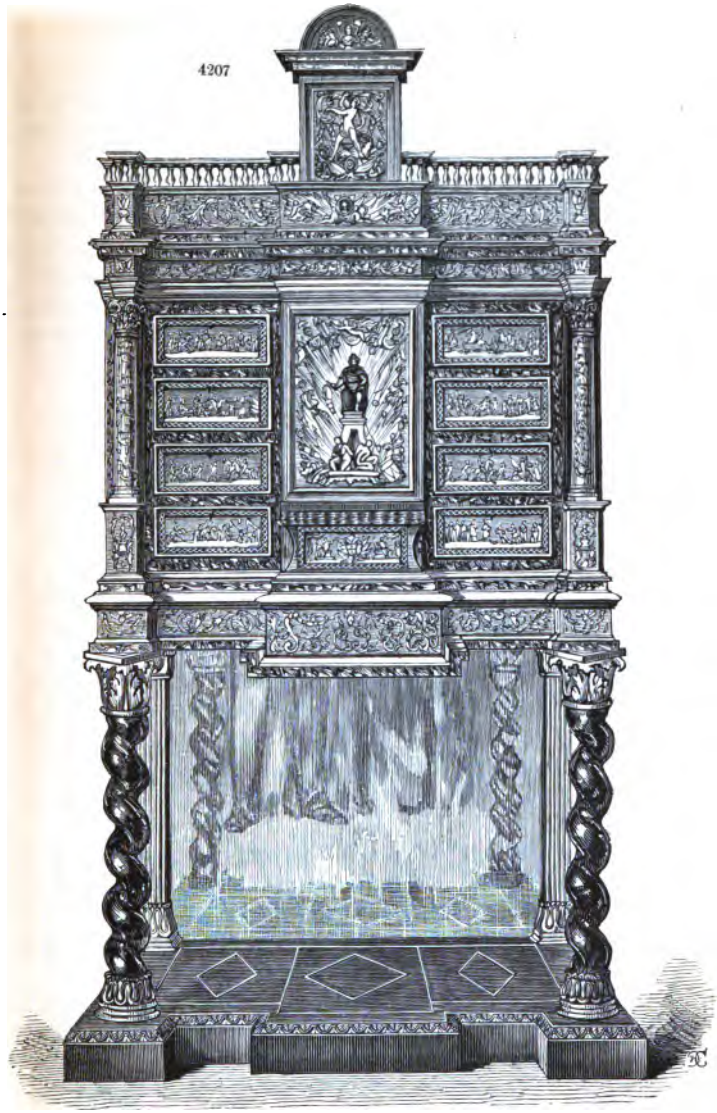
4211 A PAIR OF RICHLY CARVED AND GILT PIER TABLES, with scrolls and dragons on the legs, surmounted by solid Brocatella slabs—38 in. wide. 15*l.* 10*s.* *D. Falcke.*

4212 A PIER GLASS, in richly carved and gilt frame, of foliage, with wreaths of flowers entwined—extreme height 93 in., by 43 in. wide. Sold with no. 4213.

4213 THE COMPANION GLASS. 28*l.* *Earl of Ashburnham.*

4214 A HORIZONTAL GRAND PIANOFORTE, by Erard, 6½ octaves, in a magnificent carved and white and gold case, with flowers and scroll ornaments. 10*l.* *William Goldsmid, Esq.*

4215 A SUPERB CHIMNEY GLASS, in carved and gilt frame, with border of foliage and flowers, surmounted by a trophy of a quiver, and flowers and birds at the angles, a wreath of flowers suspended across the top



SPANISH CABINET.

—extreme height 112 in., by 70 in. wide. 13*l.* *William Bayne, Esq.*

4216 A MAGNIFICENT OVAL PIER GLASS, the frame boldly carved with cupids and festoons of flowers, a figure of Juno seated at the top, Jupiter and Neptune on either side, and a figure with a cornucopia beneath —extreme height 63 in., by 55 in. wide. 18*l.* 10*s.* *Marlborough House.*

Amount of Thirty-first Day's Sale, 3,518*l.* 9*s.* 6*d.*

THIRTY-SECOND DAY'S SALE.

FURNITURE IN ENTRANCE HALL.

4217 A pair of carved oak hall chairs, the backs with coats of arms and coronets. 4*l.* 5*s.* *D. Falcke.*

4218 A pair, similar. 4*l.* 4*s.* *The same.*

4219 A handsome old carved oak settee, with openwork scroll back, with festoons of flowers and cherubs' heads. 5*l.* *Alex. Barker, Esq.*

4220 A small carved oak table, with an eagle supporting a veined yellow marble slab—29 in. wide. 3*l.* 13*s.* 6*d.* *Sir Robert Peel.*

4221 A handsome carved oak pier table, with scroll legs, and mask in the centre, surmounted by a Brocatella marble slab, with border of Sienna marble. 7*l.* *Rhodes.*

4222 A handsome old French clock, by Herbault, and bracket of rosewood, with rich ornaments of or-moulu, of the time of Louis XIV. 22*l.* 10*s.* *Russell.*

4223 Two chairs, with carved oak backs, with coats of arms, the seats covered with tapestry. 4*l.* 4*s.* *Evans.*

4224 Two ditto, of different pattern. 6*l.* 10*s.* *Smart.*

4225 A pair of chairs, with carved openwork backs and legs, the sides covered with crimson Utrecht velvet. 4*l.* 14*s.* 6*d.* *Annoot and Gale.*

4226 A handsome shaped table, on richly carved stand of carved oak, arabesque design, with cypher and coronet in the centre, surmounted by a veined marble slab—41 in. wide. 5*l.* 10*s.* *D. Falcke.*

4227 A Chinese gong, on stand. 16*l.* 10*s.* *Rev. T. Staniforth.*

4228 A HANDSOME CARVED OAK ARMOIRE, with masks, scrolls, and ornaments—7 ft. 4 in. high, and 6 ft. 2 in. wide. 4*l.* 10*s.* *Litchfield.*

FURNITURE IN LIBRARY.

4229 A pair of or-moulu fire-dogs, with figures of cupids on scrolls. 2*l.* 15*s.* *H. Richardson, Esq.*

4230 AN ELEGANT SHAPED GLASS, in elaborately carved oak frame, with scrolls and a cherub's head in the centre—extreme width 60 in., and height 35 in. 17*l.* 13*s.* *Earl of Powis.*

4231 A handsome old coffer, of pearwood, on stand, ornamented with plates of metal, chased with birds and flowers. 32*l.* *Marlborough House.*

FURNITURE IN DINING-ROOM.

4232 A capital Turkey carpet—25 ft. by 17 ft.; and a hearth rug. 18*l.* *Woodgate.*

4233 A set of twelve handsome cabriole chairs, of carved oak, with scroll-shaped backs, covered with crimson Utrecht velvet. 21*l.* *Ensom.*

4234 A set of eight similar. 24*l.* *Herring.*

4235 A capital oak dining table, with circular ends, on carved pillar legs; five extra leaves. 17*l.* 10*s.* *Woodgate.*

4236 A BEAUTIFUL SIDEBOARD, OF PEARWOOD, supported on four richly carved trusses, with terminal figures of cherubs, very elegant design, the back carved

with ornaments, and a shelf above—9 ft. long. 39*l.* *Woodgate.*

4237 A BEAUTIFUL SIDE TABLE, of pearwood, supported on richly carved trusses, with foliage—6 ft. 6 in. long. 20*l.* 9*s.* 6*d.* *Morant.*

4238 THE COMPANION SIDE TABLE. 21*l.* *The same.*

4239 A VERY ELEGANT OCTAGONAL STAND, of metal gilt, on tripod feet, formed of openwork of foliage of gothic design, with metal lines; it has been used as a wine cooler—32 in. high. 33*l.* *Marlborough House.*

4240 A HANDSOME PRINT PRESS, of carved oak, with scroll ornaments, and folding doors enclosing trays—5 ft. 7 in. long, and 3 ft. 2 in. deep. 3*l.* 5*s.* *Woodgate.*

4241 A MAGNIFICENT OR-MOULU CHANDELIER, very richly chased with ornaments, and branches for twenty-four lights. 15*l.* *Ensom.*

FURNITURE IN GLASS-ROOM.

4243 A pair of ancient brass fire dogs. 4*l.* 6*s.* *Pratt.*

4244 A steel fender and fire irons, with brass handles. 3*l.* 3*s.* *D. Falcke.*

4245 A pair of or-moulu branches for one light each. 2*l.* 2*s.* *Ensom.*

4246 A chimney glass, in frame of carved oak, partly gilt, with figures and arabesques of renaissance design—45 in. by 41 in. 15*l.* *John Allcard, Esq.*

4247 A pair of ancient bellows, carved with masks and a figure holding a shield partly gilt, the nose of chased bronze. 28*l.* *Marlborough House.*

4248 A pair of ancient bellows, inlaid with flowers of engraved mother-o'pearl. 10*l.* *D. Falcke.*

4249 A carved oak frame, with spirally twisted pillars and shelves, and looking glass back—5 ft. wide, and 4 ft. 2 in. high. 4*l.* 6*s.* *Pratt.*

4250 Another, with cupids, coats of arms, and coronets—5 ft. wide, and 4 ft. 2 in. high. 4*l.* 6*s.* *Watson.*

4251 A carved oak set of shelves, with brackets—7 ft. wide, and 5 ft. high. 1*l.* 11*s.* *Woodgate.*

4252 An oblong oak table, with two drawers carved with friezes of figures, on carved legs and stretcher. 8*l.* *Ensom.*

4253 A carved oak high-back arm chair, the seat covered with tapestry. 10*l.* 15*s.* *Marquis of Breadalbane*

4254 A BEAUTIFUL OBLONG TABLE, of rosewood, inlaid with flowers in ivory, on carved standards and arched colonnade, under the centre, also inlaid with ivory. 35*l.* *D. Falcke.*

4255 A BEAUTIFUL SMALL SECRETAIRE, of sandalwood, with fall-down front, enclosing drawers and four drawers under, elaborately inlaid all over with birds and flowers in engraved ivory, the foliage of ebony—35 in. high, and 30 in. wide. 40*l.* 5*s.* *The same.*

4256 A BEAUTIFUL SMALL OVAL TABLE, of sandalwood, with folding top, on four legs with stretcher inlaid, similar. 50*l.* *The same.*

4257 A PAIR OF SMALL HIGH-BACK CHAIRS, en suite, the seats covered with needlework. Sold with nos. 4258 and 4259.

4258 A PAIR OF DITTO.

4259 A PAIR OF DITTO. 70*l.* *The same.*

4260 AN OBLONG OTTOMAN STEEL, en suite—43 in. by 22 in. 7*l.* *D. Falcke.*

4261 A handsomely carved oak settee, one end with cane back, the seat covered with tapestry, with Christ appearing to Mary in the garden. 5*l.* 5*s.* *Sir Robert Peel.*

4262 A carved oak arm chair, the back rising and forming a priedieu, covered with tapestry. 17*l.* 10*s.* *The same.*

4263 A pair of small carved oak folding chairs, the seats covered with tapestry. 2*l.* 18*s.* *Smith.*

4264 A MAGNIFICENT CHANDELIER, OF OLD VENETIAN GLASS, with flowers and ornaments in colours, and scroll branches for eight lights. 47*l.* 10*s.* *Webb.*

4265 An elegant Oval-shaped Glass, with a figure in the centre holding a banner, in frame of old Venetian glass, with wreaths of flowers in relief, in colours, and gilt ornaments—46 in. high, and 31 in. wide. Sold with no. 4266.

4266 The Companion, with a figure playing a guitar. 81*l.* *Edward Mills, Esq.*

4266*a* An old French thermometer, carved with a military trophy, and shield of arms. 7*l.* *C. Mills, Esq.*

4267 The Range of Wainscot Cabinets, in eight divisions, with cupboards beneath, and glazed folding doors above, enclosing glass shelves, of architectural design, with Corinthian columns supporting a frieze carved with subjects of figures, hunting subjects, and masks, fitted in the recess—the four centre divisions 18 ft. 6 in. long—each of the other divisions about 3 ft. wide, 7 ft. 6 in. high. 35*l.* 10*s.* *Pratt.*

4267*a* A beautiful backgammon board, of old marqueterie, the inside engraved, the borders carved with figures, playing games; and 29 pieces, carved with animals. 10*l.* 10*s.* *Marlborough House.*

FURNITURE IN THE ARMOURY.

4268 A pair of old steel fire dogs, with basket tops, and chased masks of or-moulu. 16*l.* 16*s.* *Marlborough House.*

4269 An iron fender; an ancient pair of tongs; 2 pokers, and a shovel, with handles of figures. 12*l.* 10*s.* *The same.*

4270 A pair of ancient bellows, carved with the Adoration of the Shepherds, in high relief, in oak. 21*l.* 10*s.* *The same.*

4271 A pair of girandoles, of steel, formed of mermaids, bearing branches, for two lights each. 101*l.* *The same.*

4272 A pair of gothic leaf-pattern branches, with nozzles for lights of metal gilt. 2*l.* 10*s.* *H. M. Farquhar, Esq.*

4273 A pair of arms, of carved oak, holding steel nozzles for lights. 3*l.* *Rhodes.*

4274 A small steel bracket, of pierced gothic design, with hook for suspending a lamp. 1*l.* 14*s.* *Willson.*

4275 A small old metal-gilt chandelier, with star and ball beneath, and branches for eight lights. 9*l.* 15*s.* *S. T. Morey, Esq.*

4276 A handsome old metal-gilt chandelier, of gothic design, with foliage branches for twelve lights, surmounted by an angel holding a shield. 13*l.* 10*s.* *Marlborough House.*

4277 An oblong oak table, with drawer, the top inlaid in diamonds, the stand carved, on pillar legs. 17*l.* *Christopher Turnor, Esq.*

4278 A VERY HANDSOME GOTHIC OAK CABINET, in three divisions, the centre door with open steel trellis, and the sides with carved openwork panels of trophies and shields of arms, two drawers beneath, and carved gallery of foliage above—6 ft. high to the top of the pillars, and 4 ft. 8 in. wide. Sold with no. 4279. 40*l.* *Pratt.*

4279 THE COMPANION CABINET, with arched openwork steel centre, and coats of arms at the sides. *E. H. Braine, Esq.*

4280 A low carved oak chair, with high back, with a terminal figure, the seat covered with tapestry. *Withdrawn.*

4281 A carved oak arm chair, with openwork back, surmounted by lions, and seat of tapestry. 3*l.* *Willson.*

4282 A pair of carved oak chairs, with openwork backs, the seats covered with tapestry. 2*l.* 10*s.* *The same.*

4283 A pair of ancient carved oak high-back chairs, with mermaids and busts, with cane backs and seats. 6*l.* 6*s.* — *Moore, Esq.*

4284 An ancient carved oak arm chair, the back with arabesques and coat of arms, the arms formed of dolphins resting on masks, the seat covered with tapestry. 15*l.* 10*s.* *Marlborough House.*

4285 A curious rude carved oak chair, with low back, with inscription and bird above, the seat covered with tapestry. 3*l.* 15*s.* *Pratt.*

4286 A carved oak high-back chair, with cane seat and back. 1*l.* 15*s.* — *Moore, Esq.*

4287 Another, nearly similar, surmounted by a crown. 2*l.* 15*s.* *The same.*

4288 A carved oak Venetian chair, with arabesque figure legs, and back. 5*l.* *Annoot and Gale.*

4289 A carved oak stand for muskets. 1*l.* 1*s.* *Watson.*

4290 A pair of carved stands, with hooks for small arms. 4*l.* 15*s.* *Marlborough House.*

STAIRCASE.

4291 A FINE OLD FRENCH CLOCK CASE, of old black boule, with Fame at the top, and figures on either side, and rich ornaments of or-moulu; it has new works and chimes, by Tupman. Sold with no. 4292.

4292 A SQUARE PEDESTAL, OF FINE OLD BLACK BOULE, of brass and tortoiseshell, with rich mouldings of or-moulu, of the time of Louis XIV.—45 ft. 3 in. high. 205*l.* *R. S. Holford, Esq.*

4293 A FINE OLD FRENCH BAROMETER AND THERMOMETER, in case of tulipwood, with rich mouldings of or-moulu. 35*l.* 14*s.* *The same.*

4294 A pair of old metal-gilt sconces, of chased scroll pattern, with branches for one light each. 2*l.* *Pratt.*

Amount of Thirty-second Day's Sale, 1382*l.* 13*s.* 6*d.*

MONOGRAMS AND MARKS

FOUND ON

POTTERY AND PORCELAIN.

TAKEN FROM BRONGNIART'S "MUSÉE CERAMIQUE," OR FROM SPECIMENS IN THE POSSESSION OF THE EDITOR AND HIS FRIENDS.

THE earliest productions—Chinese, Egyptian, Oriental, Etruscan, Greek, Roman, Moorish (including Hispano-Mauro ware), Peruvian, Della Robbia, and many other kinds—are generally without marks. The age and country of such can only be determined by a practised eye. And so, too, is much of the modern pottery and porcelain—German, French, Italian (including Capo da Monti) and English. But even marks are not always to be relied on, as they are sometimes forged, especially those of *Sèvres* and *Chelsea*. When the mark is covered by the glaze instead of being merely pencilled on after the piece was made, there is some little guide; but as this can be imitated, and some genuine pieces have the factory marks put on over the glaze, there is no invariable rule. Besides which, certain manufactories, both in this country and abroad, counterfeit entire pieces very successfully.

Pottery.—Italy.—Della Robbia Ware.

LUCA DELLA ROBBIA is fully entitled to stand at the head of this section, although no marks exist by which his works can be identified. He was born in 1388, and died about 1430, in his 42nd year. His works—chiefly figures and bas-reliefs—are just what would be expected from an Italian sculptor, who worked in enamelled Terra-cotta (called also *terra invitriata* or vitrified earth) for churches. His earlier pieces seem to have been entirely white, some of them unglazed; his later ones, white figures on vivid blue grounds, sometimes decorated with blue, green, golden, or orange tints. He was succeeded by his brothers and descendants, who carried on the manufacture for nearly a century and a half. Their works have in later times been frequently and well imitated in Florence and Doccia.

Italy.—Majolica.

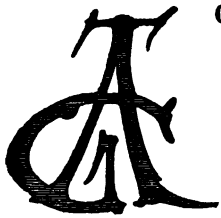
HISPANO-MAURO WARE. It seems necessary to notice this before proceeding to the recognized Italian *Majolica*. Some of this Spanish-Arab ware is apparently of early date, and may have been the parent of those dishes and vessels of Moresque pattern which seem to have been made in Italy late in the fifteenth and throughout the sixteenth century. They are generally of a coppery or rusty brown colour and highly lustrous, as if gilt or bronzed, (whence they are sometimes called *metallic pottery*,) and the decorations are quite Alhambraic, seldom introducing more than one subject—a doe, a lion, or an Arabic monogram—in the centre or on the back. They are by no means uncommon, and range in price below the finer descriptions of Majolica. Specimens may be seen at Marlborough House, and in the British Museum. Mr. Bernal had several, see No. 1900, &c.

There are plates enamelled on metal of the same Moorish character, called in Bernal's Catalogue, MORESCO-HISPANO. See Nos. 1581, 1582.

PESARO. Supposed to mean *In Pesaro*, or to be the Monogram of Maestro *Jeronimo Pesaro*, from 1520 to 1550. Pesaro ware is of a somewhat distinct character, often deep blue or purple and white, with orange borders of flowers. It is sometimes marked with these letters, but at Cluny is a plate marked with only a P. The specimens in Mr. Bernal's collection were very artistic, and highly finished. See Nos. 1849 and 2070, both dated 1520; also a plate dated 1535, marked "fato in Pesaro." Bernal, No. 2042. *Reduced size.*

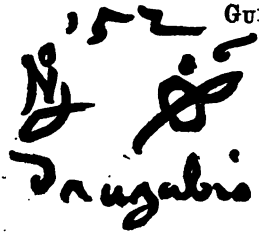
PESARO? On a plate—Arabesques on a blue ground — described in Brongniart. Probably of late date. Passeri mentions a dish, dated 1582, marked O A, united by a cross; and Labarte had one marked *Pesaro*, 1771.

GUBBIO. Giorgio Andreoli? possibly an early mark, soon after he came from Pavia to Gubbio in 1498, and some years before he was ennobled and called Maestro Giorgio. On a richly lustred Gubbio plate, belonging to Mr. Isaac Falcke, and now in the Ceramic Court of the Crystal Palace.

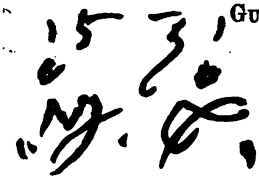


GUBBIO. Giorgio Andreoli, (Maestro Giorgio), probably before he was ennobled, or possibly a compound monogram of Giorgio Andreoli and Oratio Fontana. On the back of an extremely well painted plaque, representing St. Jerome in a rocky landscape, slightly irridescent. No. 119 of the Soulages Collection. *Reduced size.* It may be noted here, that much of the Gubbio ware, including both the early and later works of Maestro Giorgio, is without marks.

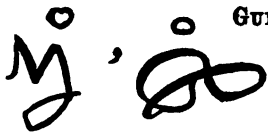
GUBBIO. Maestro Giorgio. From a plate at Marlborough House representing St. Francis receiving the Stigmata. The dated specimens of this artist are mostly between 1518 and 1541. One of his finest compositions, an altar-piece, consisting of many hundred figures, was executed as early as 1518, for a church at Gubbio, and is now in the Museum at Frankfort. The finest specimen, at any rate the most costly yet sold by auction, was a highly lustrous plate, dated 1525, decorated with a painting of THE THREE GRACES, after Marc Antonio, which was lately bought for Mr. Fountaine, at Mr. Roussel's sale, at Paris, for *four hundred guineas.*



GUBBIO. Maestro Giorgio. From a plate with gold and ruby lustre. No. 15 of the Soulages Collection. *Reduced size.* The same mark, dated 1528, is on a fine plate belonging to Mr. Isaac Falcke, now in the Ceramic Court of the Crystal Palace. See also Bernal, No. 1739, dated 1524.

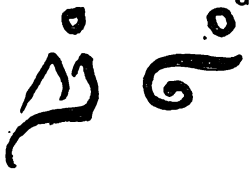


GUBBIO. Maestro Giorgio. (Both this and the preceding are, according to Mr. Robinson, probably executed by his son, Maestro Cencio, or Vincentio.) From plate No. 38 in the Soulages Collection. *Reduced size.* See a plate dated 1534 in Bernal, No. 1978. See also Brongniart for mention of a plate of Giorgio, dated as early as 1485.

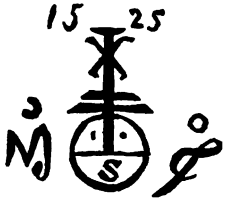


GUBBIO. Maestro Giorgio. One of the finest specimens in the Bernal Collection was No. 1926, described as the Judgment of Paris, and dated 1525. This is now in the possession of A. Fountaine, Esq.

GUBBIO. Maestro Giorgio, another mark, undated. *From Passeri.*



GUBBIO. Maestro Giorgio. From a small Tazza, dated 1525. No. 58 of the Soulages Collection. *Reduced size.* See also Bernal, No. 1950, for a specimen of the same date.



GUBBIO. Another mark of Maestro Giorgio, on a plate painted with "Baalam prophesying." It is interesting as being the type of some of the upright monograms, consisting of circles and crosses, found on medicine jars, and which are generally supposed to indicate the proprietor rather than the artist, or to be a compound of both.

GUBBIO. Dated 1519, and attributed by *Passeri* to Maestro Giorgio, but not unlikely to Maestro Cencio. On a dish decorated with arabesques on a pale blue ground, with metallic lustre, but less vigorously painted than usual.

GUBBIO. Supposed to be Maestro Cencio, *i. e.* Vincentio, or Vicenzo, son of Maestro Giorgio. On a dish in the possession of M. Souvageot, cited by *Passeri.*

GUBBIO. Signature not yet deciphered, found on a plate, much in the style of Maestro Giorgio and Xanto. *From Passeri.*

GUBBIO. This monogram occurs on a fine large early dish, with the arms of the *Torregiani* family in the centre, surrounded by a wreath of foliage and a deep border of trophies, the whole painted in metallic and ruby lustre on a rich blue ground. It was formerly the property of Mons. Galliardi, of Florence, who is said to have given £200 for it, but it was lately sold at Christie's for £104. The first letter is apparently a Greek *Phi*, the second an X or a *cross*, the third a D, which gives this mark some similarity to one of those ascribed to Oratio Fontana, of *Urbino*.

S·P·Q·R·

GUBBIO. (Qy. Naples.) These letters (which are not facsimiles) were on plates, dated 1512, 1520, 1525, and 1535. See Bernal, Nos. 1847, 1865, 1946, 1992, and 2061. I have seen the same mark on what seemed to be Neapolitan ware, of about 1550. The letters are the well-known S(*enatus*) P(*opulisque*) R(*omanus*) of the Roman Standard, and probably not an artist's mark.

GUBBIO. On a large dish dated 1546, subject, *Coriolanus*, elaborately and well painted, but not lustrous. The S.P.Q.R. occurs on a trophy in the foreground.

M·A·I·M·

Probably GUBBIO. On a plate, circa 1500. Bernal, No. 1880.

A·D·B — Probably GUBBIO. Circa 1500. Bernal, No. 1777. The letters in this and the preceding are not facsimiles.

Maestro Prestino. GUBBIO. On a large deep dish with gold and ruby lustre, inscribed "*fato in Gubbio per mano di maestro Prestino,*" 1557. Subject: Venus and Cupid. Now in the Crystal Palace, belonging to Mr. Isaac Falcke.

·1531· f·X·AR: T Urbino· — URBINO. Francesco Xanto Avelli da Rovigo in Urbino. From a piece in the Collection at Marlborough House and Bernal, 2014. See plates dated 1532, Bernal, Nos. 1896 and 1976. The letter T which precedes the word Urbano is supposed to be a contraction of the word *in*.

F. X. A. R. P. URBINO. Francesco Xanto Avelo Rovigense (Pinxit?). These letters were on a plate dated 1531, in the Bernal Collection, No. 1781, and the inscription in full was on another dated 1533. See Bernal, Nos. 1804 and 1938.

Fco :X: Rou: — URBINO. Francesco Xanto Rovigense. From a piece in the Collection at Marlborough House.

Sometimes the monogram is merely F. X., and sometimes only an X. See Bernal, No. 2028.

F. X. R. URBINO. Francesco Xanto Rovigense. On a plate, marked N, 1535. No. 1816 of Bernal's Collection. The same three letters, but the R placed underneath, on a very fine and extremely valuable Xanto plate, with ruby and metallic lustre, dated 1533, now at Strawberry Hill.

F. X. Rovi. URBINO. Francesco Xanto Rovigense. On a plate dated 1536. Bernal, No. 1802. Mr. Bernal's best specimens were No. 2081, now in the British Museum, and 1938.

1539.

Monogram of Francesco Xanto da Rovigo. From a finely painted plate, in which the ruby and gold lustre is supposed to be added by *Maestro Giorgio*. Subject: the sword of Damocles. The property of the editor, and now at the Manchester Exhibition. *Fac-simile of Monogram.*

URBINO.

URBINO. From a Tazza, finely painted in Arabesque, dark blue and white, not dated. *Fac-simile of the Monogram.*

URBINO. This mark, closely following the word *Nota*, occurs on a fine Tazza, painted with a mythological subject, and ascribed to *Fra Xanto*.

URBINO. On a dish of blue ground, with a portrait of "Laura" in colours, coarsely painted. Some of the early deep plates, ascribed to *Maestro Georgio*, have a portrait of *Laura* (probably Petrarch's Laura), finely executed.

A P.

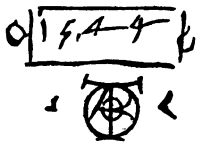
URBINO. Alfonzo Patanazzi, a late but indifferent artist. Sometimes his name is signed in full. At Marlborough House is one marked *Alf. P. F. Urbino*, 1606.

B. F. V. F.

URBINO. Battista Franco (Urbino Fecit?) Painter to Guidobaldo II., Duke of Urbino, in 1540—1555. One of the most celebrated of the Majolica artists for classical and skilful drawing. He returned to Venice, and died there, 1561.

URBINO. Oratio Fontana *Urbinate fecit*, Painter to the Duke Guidobaldo, of Castel Durante (1540—1560), *from Passeri*, who, however, says he was unable to verify the monogram. Some of the finest known specimens of Majolica are painted by this artist. He usually signs his name either *Orazio* or *Oratio* Fontana.

URBINO. Oratio Fontana. On a plate described in the Appendix to the Soulages Catalogue. *Reduced size.*

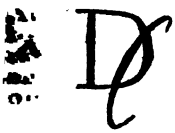


URBINO. Oratio Fontana. From a plate, No. 1927 of Bernal's Collection, now in the British Museum. *Full size of Monogram.* (The Editor has a small deep dish of this date, 1544, but without any monogram, which in richness of colour and quality of execution, has all the appearance of being by Orazio Fontana.)

URBINO? 1550? Supposed to be Oratio Fontana. On a magnificent Plateau, in the Museum of the Louvre. *Reduced size.*

URBINO. Supposed to be Oratio Fontana; assuming the Greek *Phi* to stand for *O. f.*, and the *Delta* for *Durantino*. From a finely painted Tazza, in the possession of Andrew Fountaine, Esq. *Reduced size.*

URBINO. Ditto. Ditto. Ditto.



CASTEL-DURANTE (OR DERUTA.) This mark has hitherto been attributed to *Castel Durante*, but Mr. Franks of the British Museum now attributes it to *Deruta*. On a dish, painted with a subject from Orlando Furioso, in the possession of Mrs. Palliser. On another at Marlborough House, the intersecting line is more like a long *S* reversed, and is dated 1539, with the letters *G. S.*, indicating, it is supposed, Guido Selvaggio, a skilful artist, who afterwards went to Antwerp, and gave an Italian character to the Flemish pottery. *Reduced size.* In general the plates of this factory are inscribed in blue, "In Castel Durante." See Bernal, No. 1841, for a plate dated 1519, and No. 2017, for one dated 1526.

DERUTA. On a dish painted in blue Camaieu, with metallic lustre, subject, "Diana at the Bath," now at the Hotel de Cluny. This, as well as the preceding mark, has hitherto been attributed to Castel Durante. Reversed it might read as a D.

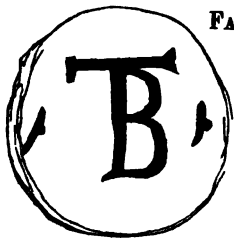
Unknown. Probably URBINO or GUBBIO. School of Giorgio, but inferior. Mr. Robinson thinks the *N* may be the monogram of Maestro Giorgio's son *Vincentio*, and mean *VIN*, the first three letters of his name. On a Tazza; subject, Head of John the Baptist in a charger. No. 39 of the Soulages Collection. In Bernal, No. 1816, was a plate marked N, 1535, F. X. R., which seems to connect this N with Francesco Xanto.

It may be here observed, that much of the early Urbino ware is without marks, especially vessels and figures.

URBINO. Nicolo da Urbino. On a plate well drawn and painted, subject "Parnassus," after Raphael, in the possession of Mons. Souvageot. *From Passeri.*

URBINO. On another similar plate, subject, Diana and Actæon. *From Passeri.* This monogram, without the crown, is similar to those of *Lucas Cranach* and *Lucas Cambiasi*, the latter a painter in Camaieu at Genoa.

URBINO. On a ewer, blue ground, with yellow scrolls, of remarkably fine execution, in the possession of M. de Rothschild.



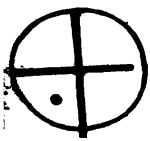
FAENZA. The mark (which is here considerably reduced) was on a plate, No. 1808, of Bernal, described as *circa* 1500, of fine and rare character, bought by the British Museum for £43 1s.

FAENZA. On a plaque of magnificent execution, after a painting of the school of Albert Durer. *From Passeri.*

FAENZA. On a Faenza plate, blue ground, with boys and animals tinted yellow. Faenza ware is generally dark blue or orange for the ground colour, and yellow or orange for the subject or centre; and one of its characteristics is arabesque borders and the invariable absence of the *metallic lustre*. From the brilliancy of the colours and glaze, it has more the appearance of porcelain than pottery.

FAENZA. The letter F, whether written or printed, probably indicates Faenza. It is sometimes of very quaint form.

FAENZA. This kind of F occurs on what appears to be a Faenza plate. It is similar to the F of the Rouen Faience.



FAENZA. Mark on the back of a beautifully-painted plate, with broad arabesque border of indigo blue and bianchetti, and a female portrait of Laura (apparently *Petrarch's*) in the centre. The British Museum has specimens dated 1525 and 1527, but the present (in the possession of the editor) seems later. Nothing can be more perfect than the drawing and shading. A similar mark sometimes occurs, very freely flourished and crossed.

FAENZA. P. Incha Agricola. This monogram was on Mr. Bernal's Nos. 1832, 1833, and 1845, three medicine jars, dated 1501 and 1502; and on No. 1949, a plate which sold for £90, the name was given in full.

FAENZA. Mr. Marryat has a Faenza plate, subject, *Samson pulling down the pillars of the Temple*, with this monogram, which is not unlikely to be that of *F. Atanasius*.

FAENZA. Another mark. On a dish repoussé at the back, forming festoons of different colours, and ornamented with arabesques.

Unknown. Considerably reduced. From Marryat, who obtained the mark from Mr. Bernal. But the plate was not in his collection.

Unknown. On a bowl, with arabesques in relief. Brongniart.

Unknown. On a cup with festooned border. Brongniart.

Unknown. On a Tazza, dated 1548. Brongniart, page 183, No. 195.

CAFFAGIOLO? This mark was on the famous Raphael and Fornarina plate of the Bernal Collection, figured and described at our page 195. Mr. Robinson, of Marlborough House, attributes it to *Caffagiolo*, a castle of the Medici, near Florence, where he presumes most of the pieces bearing evidences of the Medici family to have been made. He thinks that the "red enamel colour" belongs almost exclusively to this *fabique* and Faenza. See Soulages, p. 35. Mr. Fountaine has a plate of this ware marked with a *Trident* (like the Swansea mark), and a very small ring by the side of it. Some plates are said to be marked *Caffagiolo*, some merely with a C, and others with a large P, generally in blue.

No known Mark.

MONTE-LUPO. This ware, which seems to belong to about 1530—80, has a very Neapolitan character, but is somewhat bolder in its colours and drawing, and revels in vivid blues and decided colours. Some handsome medicine jars, painted in scrolls, and large blue and black dishes, with a kind of damascene under the glaze, are ascribed to this factory. See Bernal, No. 1830.

The black and white mottled ware modelled in vessels of classic design, is also attributed to this factory.

ABRUZZI. A crown appears to be one of the marks of the many potteries of the *Abruzzi*, of which we know very little. *From Passeri.*

SAVONA. (or Naples). Arms of Savona. See Brongniart, page 183, Nos. 202 and 203. This mark, but more triangular, occurred on a blue dish—subject, "Curtius leaping into the gulph," lately sold at Christie's as *Neapolitan*. B.

Savona (or Naples). Mark, generally blue, on vases of Majolica character. Brongniart, page 185, No. 224. The same mark, with a double Y, was on a jug, No. 1846, of the Bernal Collection.

Ditto. Blue figures on a silver white ground. These two marks are similar excepting the letters, which are, no doubt, initials of the artist.

Naples. On a pair of shaped medicine or pharmaceutical jars, dated 1524, painted in scrolls, chiefly blue, and highly glazed. On another jar the same mark assumed more the figure of an L crossed at top. Valued at £10. Such jars are also called apothecaries' pots, drug vases, &c., but it will be convenient here to call them by one accepted name, "Medicine Jars."

Naples. Mark on a medicine jar, described as Neapolitan, date about 1540. It would be easy to give many more of the curious monograms from medicine and pharmaceutical jars and bottles, but want of space forbids; nor is it quite certain that they are artists' or factors' marks.

Naples. This P is found on medicine jars and vessels described as Neapolitan; date about 1560—80. The letter P is also said to be found on some of the manufacture of Perugia, where much Majolica of ordinary character seems to have been made.

Naples. On a circular plateau, with figures in the manner of Majolica, in the *Sèvres* Collection. Brongniart.

HF. — NAPLES. On Dessert plates of Majolica patterns. Brongniart.

H F — NAPLES. On Dessert plates, ditto. B. This and the two preceding marks are now, in the opinion of the present director at *Sèvres*, thought to be "Delft."

F D V N. — NAPLES. F. Del Vecchio. Stamped on pieces of table service and white ornaments, painted, or gilt; also on pieces painted in black on a red ground, in the Etruscan style. Brongniart, plate xliii. figs. 10 and 18.

G — NAPLES. Giustiniani. Vases of all styles in white or coloured paste, chiefly Etruscan patterns. Brongniart, plate xliii. figs. 2, 3, 16. These manufacturers generally stamp their name in full. When they use only an initial letter, it is usually engraved.

G — NAPLES. Giustiniani, 1780. Indented letter, on a white enamelled dish, of shell pattern.

Giustiniani I N — NAPLES. The *I. N.* means *In Napoli.* Indented and scarcely legible, 1800, on vessels of Etruscan pattern; white, black, and reddish brown.

GG — NAPLES. The brothers Giustiniani. These letters occur on part of the service from which the name in full was taken.

W — VICENZA. Stamped on a Dessert-plate.

FI — FLORENCE. Fi means *Firenze.* On a soup tureen, shaped like a cabbage, with a snail for the knob. From *Brongniart*, who does not suggest the date, which is probably before 1600.

F. **Florence.** On a piece in the Musée Ceramique. *In blue.*

Venice. 1650—1700? On round and oval dishes, of blueish white paste, with landscapes painted blue, brown, and yellow, with arabesque borders in relief. Brongniart. Much fine pottery of Majolica character appears to have been made at Venice in the seventeenth century.

Ven:a **Venice.** Sometimes found on old Venetian pottery, *in red.* And it should seem also on porcelain. See Bernal, No. 406, for a teapot, now in the possession of Mr. Isaac Falcke.

Spain, Portugal, &c.

Piedmont. Vineuf (in Piedmont), D. Gioanetti, director; established 1750.

Madrid. This interlaced C is sometimes without the crown, both on the Madrid pottery and on porcelain. See Buen-Retiro, at page 469.

IAG **Lisbon.** This mark is found on pottery made in the suburbs of Lisbon. On a scent vase. Brongniart.

M.P. **Porto** (or Oporto). Manufacture of Rocha Soares. On a tea-cup. Sometimes the mark is Miravia, Porto; one word above, and the other below a crown.

Malta. On two triangular stone jars, stamped.

France.

Faience de Henri et Diane. This exquisitely wrought early French ware ranges about 1520—1555, and is extremely rare. It is fine hard pottery, generally in Italian taste, and supposed to be the work of GIROLAMO DELLA ROBBIA, nephew of the celebrated Luca della Robbia. Shaw, in his "Decorations of the Middle Ages," figures and describes two fine examples, one a ewer belonging to H. Magniac, Esq.; the other, a candlestick belonging to Sir A. Rothschild, Bart., which cost him more than £200, and is now at the Manchester Exhibition. Mr. Bernal had but few specimens of early French ware. See Nos. 1982 to 1986, 2103, 2104, 2111.

BERNARD PALISSY.

Engraved with a point. On a small figure called the nurse of Francis I. Brongniart, plate XXXV. fig. 5. But Palissy is almost always without any perceptible mark, though sometimes the pieces with grotesque masks and scalloped borders have *a daisy*, which in French is *Marguerite*, as a principal ornament, and probably as a mark in honour of Marguerite de Navarre. The ware of this celebrated artist is generally in relief or raised work, of various colours, and the ornaments usually Fish, Frogs, Lizards, Shells and Insects, but sometimes figures and faces. He died 1589. Mr. Bernal's best specimen was No. 2076. Much of the coarse raw-coloured ware often sold as Palissy, is probably of much later date.

SIXTEENTH CENTURY.

On an enamelled tile for mosaic pavement (about 1552). Brongniart, plate XXXIII. fig. 13.

Nevers. On a large round dish, painted in blue, Chinese pattern, circa 1600. This ware (often called French Majolica) was first manufactured about 1565, under the superintendence of Italian artists, and declined about 1600. In the Bernal Catalogue, No. 479, will be found a fine specimen of the early period; and at No. 1939, of the late period; and at No. 1981, a pair of bottles. The present mark is from a dish about 1600.

Nevers. On a blue and white enamelled pitcher in the form of a ring (at *Sèvres*). Brongniart, plate xxxvi. fig. 2. The monogram is that of Jacques Senlis, a celebrated potter of the 18th century, and in this instance is introduced in the decoration.

Nevers. On a Compotier, marked blue and orange. Brongniart, plate xxxvi. fig. 1. Much of the beautiful Fayence of Nevers is without marks. *Blue* and *orange* are favourite colours.

Rouen. Royal manufacture of Louis XIV. On an octagon Seau, with handles. The letters which often accompany the fleur-de-lis are probably the monogram of the painter. Brongniart, plate xxxvi. fig. 7.

Rouen. This mark is on a large soup tureen (of a fine delft character), in the form of a Turkey, belonging to the editor, and now at the Manchester Exhibition. It is possibly one of the service made for Louis XIV., in 1714, when he sent his silver plate to the mint to defray the expenses of the war.

Rouen. On an oblong dish with two handles, and on various pieces of a table service. The S oftener occurs without the D.

Rouen. On a Seau.

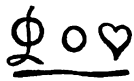
Rouen. On a plate with festooned border.

ROUEN. On a mustard pot with arms of the Duc de Penthièvre. Brongniart gives it as Rouen, but it is more like the PH of Philip Hanung of Frankenthal.

ROUEN. On an octagon plateau with feet.

ROUEN. On Faience, painted in dull colours, red, blue, green, and yellow.

ROUEN. On three oblong blue dishes (of one service), each bearing an escutcheon surmounted by a count's coronet with the letters L O interlaced; manufacture of the 17th and 18th centuries.



ROUEN. The different marks may be thus explained:—The letter *L* crossed by a small o represents the mark of the manufacture. The letters or marks which precede or follow it, are those of the artists who painted the escutcheons.

ROUEN.

UZES GARD. Francois Pichou. Brongniart.

SCEAUX-PENTHIÉVRE. The word *Sceaux* is usually underneath the anchor. Plates in relief, the centres painted with sea pieces, &c. We also find this mark on the blue enamelled pottery of Cologne.

BOURG-LA-REINE. On an oval Scent-vase and other vessels. Brongniart, plate xxxvi. fig. 8. It is sometimes accompanied by an anchor.

BlaR BOURG-LA-REINE. On a plate and jug of ordinary white Faience. Brongniart, p. 175.

Toulouse. Fouqué, Arnoux and Co., on enamelled pottery, white and coloured.

Tours. Monogram of Victor Avisseau, on pieces of Faience, in imitation of Palissy.

Casemene. The mark of a manufactory near Besançon. Stamped.

Val-sous-Meudon. Mettenhoff and Mourot. Stamped on plates, &c.

PBC

Nismes. Plantier, Boncoirant & Co. Stamped on plates, &c.

Bourdeaux. Lahens and Rateau. Established in 1829, but lasted a very short time. Re-established by M. D. Johnston, who marked his ware with the name of the town in full.

Le Montet. A manufactory near Charolles, under the direction of Mons. Laurjorois. On white enamelled stone-ware. Stamped.

Voisinlien. A manufactory near Beauvais, conducted by John Ziegler (historical painter). Generally brown stone-ware, *in relief*. Stamped. Brongniart, plate xlviii. figs. 1—10.

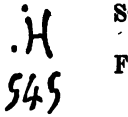
QUIMPER. De la Hubaudière, 1809. On glazed stone-ware, grey and brown. Stamped.

SAINT SAMSON. Manufactory on the Oise. Crucibles, in whitish paste.

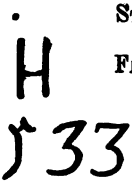
MONTPELIER. Le Vouland. On stone-ware.

Pottery.—Germany.

MEISSEN, near DRESDEN. Boettcher ware, 1700—1710. Fine soft pottery, generally reddish, and formerly called the "Red porcelain of Dresden." Stamped. Brongniart, plate xlv. fig. 3. Some fine specimens were in the Bernal Collection, Nos. 26 to 32. The present mark is from Brongniart.



STRASBURG and FRANKENTHAL. John Hanung, proprietor (before 1750). On a jar with Chinese figures in colours. The number is probably 45, with a German prefix for No., something like an *S*. This monogram is from Brongniart, who calls it Delft.

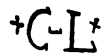


STRASBURG and FRANKENTHAL. John Hanung, No. 33, on a tastefully painted mustard pot.

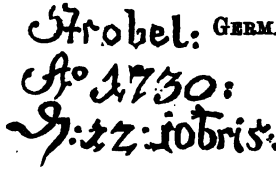
H	STRASBURG and FRANKENTHAL.	John Hanung, No. 85. Ditto. There are many other varieties of Hanung's letter H, sometimes rudely crossed at the top, almost like an *n*,
H	STRASBURG and FRANKENTHAL.	John Hanung. On a vase of white enamel, apparently early. It may be observed here, that these two pottery establishments belonging to *Hanung*, merged after 1750, into the well-known *Frankenthal* Porcelain works. See page 461.
H	FRANKENTHAL.	John Hanung. This variety is from Fairholt, who thinks what looks like a double f indicates Frankenthal. But it is probably one of the several German prefixes for No.
	HÖCHST, in NASSAU.	The arms of the Bishopric, a wheel surmounted by an electoral crown. The best pieces are marked in *gold*, the inferior in *red*, and the worst in blue. The mark is sometimes much larger. The French call this ware *Poterie du Rhin*.
	HÖCHST.	This mark is also used on the porcelain of Höchst, after 1740, when the pottery appears to have been relinquished.
S	Unknown.	On a globular jar, with landscapes in grisaille.
A	GERMANY.	Possibly Anspach. On a decorated plate. From Brongniart.

GERMANY. On a jug figured in Brongniart, plate xxxvii. fig. 4.

GERMANY. On a globular bottle, with landscapes in blue. Brongniart.



GERMANY. On a pot in the form of a helmet, painted in blue, Brongniart, plate xxxvii. fig. 1.

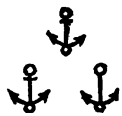


GERMANY. Probably VIENNA. On a large round dish, painted in blue. Fruit and birds in centre, arabesque borders. Brongniart, plate xxxvii. fig. 11.

Pottery.—Germany, Belgium, &c.

NURENBERG.

This town claims the introduction of Majolica into Germany in 1503, by means of *Hirschvogel*, who studied at Urbino. But the ware is of a different character, generally in high relief, like sculpture, and wrought with considerable minuteness. Palissy is supposed by some to have originally adopted this, and not Italian ware as his model. It continued to be made here in great perfection to a late period.



COLOGNE. Manufacture of M. L. Cremer. On plates, cups, &c. Engraved.

The early Cologne, Grès de Flandres, and German ware (which have some general similarity of character), are rarely distinguished by any monogram, although often dated. They are well illustrated in the present Catalogue. See Nos. 3357 to 3370.

Poppelsdorf. A manufactory on the Rhine, near Bonn, conducted by M. L. Wessel. Stamped. The same mark is sometimes found on the manufacture of *Mettlach*, who generally prints his name in full. Brongniart, plate xliii. fig. 17. In Bernal, No. 375, is a *porcelain* cup and saucer of this factory.

A:N

Altenrolhau (Bohemia). A manufactory near Carlsbad, conducted by A. Nowotny. Stamped, pieces of table and dinner service.

Moravia (Frain). Besides the usual stamp, the ornamented pieces have an anchor, a ribbon and leaves in colour.

Andennes (Belgium). B. Lammens & Co. Fine enamelled ware. Stamped.

ADW

Andennes. A. De Vander Waert. On a dinner service. Stamped.

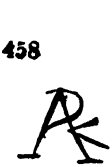
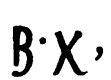
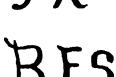
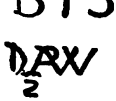
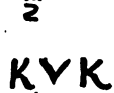
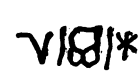
B.L

Luxemburg. The manufacture of Mons. Boch, at Sept-Fontaines. The cypher means B(och) L(uxembourg). On plates, vases, figures, &c.

Kotzec (Poland). Found on Pottery. The mark is a pyramid.

Holland.

Delft. On a large plate with festooned border. In the centre a landscape after Berghem, finely painted.

	DELFT.	This Monogram appears to be A.P.K. interlaced, which on different specimens is more or less perfectly formed, according to the hand of the artist. Brongniart gives six varieties of it, and figures a blue water-jug, a tea-pot, and an armorial plate, all bearing it. The present is in red, from a plate of Chinese pattern, painted in red and gold. It may be observed here, that some of the early Delft ware has so much the character and fine colour of the old Japan, as scarcely to be distinguishable.
	Ditto.	
	Ditto.	
	Ditto.	
	DELFT.	On a goblet in the form of a flask. (A coarse tea-service has on it what may be taken for either H X or H K.)
	DELFT.	On a dish, with festooned borders.
	DELFT.	On a plate of Chinese pattern.
	DELFT.	On a plate painted in blue, with a castellated mansion. Brongniart, plate xxxvii. fig. 8.
	DELFT.	On a rectangular plateau.
	DELFT.	On an oblong octagon dish, painted in the Chinese style. B.
	DELFT.	On a plate and dish, with festooned borders, and bouquets.
	DELFT.	On a comfit box, in the form of a bunch of grapes.

	DELFT.	On a mustard-pot, painted with arms, bouquets, and gold lines. Brongniart places this as a *Delft* mark, but it is by some thought to be Nurnberg.
	DELFT.	On a plate of Chinese pattern.
	DELFT.	Ditto, blue. The D sometimes occurs surmounted by a kind of Z, without its base.

The city of Delft manufactured pottery as early as 1310, and exported it to England, from the time of our Henry IV. up to a late period (especially during the seventeenth century), in large quantities. There were at one time as many as thirty-eight factories, all probably having different marks, which it would now be almost impossible to identify.

England.

WEDGWOOD. STAFFORDSHIRE. BURSLEM, 1759—1770. ETRURIA, 1770—1795.

English Pottery first began to assume the characteristics of high art under Josiah Wedgwood. After some previous success, he, in 1763, produced his fine cream-coloured or *Queen's ware*, then his *jasper ware*, and about 1769 his *black Egyptian*. His partner, *Bentley*, descendant of the celebrated scholar, Richard Bentley, directed the classical subjects till his death, in 1780; after which, up to 1786, Flaxman, who had been previously employed, designed or suggested all his principal works. Beautiful clear colour, generally a pale blue (called *jasper* or *onyx*), but often green, pink, violet, and other tints, and especially black (called *basalt*), *without glaze*, is one of its merits. This ware, after 1765, is generally stamped with the name in full of *Wedgwood*, and between 1768 and 1780 it bears the names of *Wedgwood and Bentley*. When *engraved*, instead of *stamped*, it may be suspected as imitation. A descriptive catalogue of his various productions, published 1777, may be seen in the British Museum. Pieces in the Wedgwood style, without any name, are generally by *Turner*, *Adams*, or some other of his many English imitators. He has even been imitated abroad, especially at Sèvres, Dresden, and Vienna. After the decease of Wedgwood in 1795, his successors devoted their attention for many years to the finer kinds of the usual glazed Staffordshire ware for the continental markets, especially Russia, and these also are marked Wedgwood. Of late they have resumed their old style of blue and white ware, and judging by its general bluntness, some of the old moulds are probably used.

TURNER (JNO). STAFFORDSHIRE, *at* LANE END, *now* LONGTON, 1762—1786.

This ware is generally stamped with his name. It is an imitation of Wedgwood; and, though generally inferior, some specimens are very nearly equal. Turner also made a beautiful white stone ware from a fine clay discovered in 1780, at Green Dock. He was on friendly terms with Wedgwood, and died at an advanced age in 1786. His sons continued the pottery, and made fine *jasper* and *black* ware till 1803, when they failed, in consequence of losses occasioned by the French Revolution.

ADAMS (WM.) STAFFORDSHIRE. TUNSTALL, after 1789 called GREENGATES.

Another imitation of Wedgwood, usually without any name, though sometimes marked. It is scarcely inferior to Turner's, and some pieces are quite equal; but, being much more common, does not command so high a price.

Imitations of Wedgwood are also found with the names, no doubt assumed, of EASTWOOD, WESTWOOD, and SACKWOOD; also of NAST, of Paris, but such ware has very little value.

STAFFORDSHIRE. LONGPORT.

Davenport's ironstone Potteries were established in 1793 at Longport, and are still carried on there. It is curious that this is the only English pottery given in Brongniart's list, where it is placed at the head. The mark, previous to its use on this so-called *iron-stone* pottery (first made in 1805), is merely the anchor and name, stamped, without colour.

SWANSEA and NANTGARW.

Nantgarw has its name painted in red, and stamped in full. The Swansea Pottery, established about 1750, united with it in 1817, and the ware was afterwards marked *Swansea* with the addition of a trident. Sometimes *Bevington*, the manager's name, is added. In 1802, it became the property of the late Mr. Dillwyn, the naturalist, who occasionally made pretty specimens for gifts to his friends. In 1814 he attempted *porcelain*, which was elegantly and very correctly ornamented wtih flowers, insects, &c., but he discontinued porcelain in 1817, and resumed pottery.

CG	LEEDS.	Charles Green, 1770, &c. A book of patterns was published by this Pottery in 1770, of which a copy is in the British Museum; and *Hartley, Green and Co.* issued others in 1783, 1784, and 1786. The ware is of a dingy cream colour, much of it with open work, and marked *C G*, or with an arrow head. The Pottery is now carried on by Messrs. Warburton and Britton, who employ no fewer than four hundred hands.
↙	DITTO.	

Of the other early English Potteries—FULHAM, supposed to be the manufactory of sack-bottles, about 1640; LAMBETH, of stone ware, between 1640 and 1680; CAUGHLEY, in Shropshire, 1634, and perhaps earlier; BRADWELL, in Staffordshire, of red clay ware, by the brothers *Elers*, of Nurenberg, from 1700 to 1720; LIVERPOOL, first as early as 1653, and then *printed ware* in 1756, conducted by Mr. Carver; NOTTINGHAM, BRISTOL, LOWESTOFT, and a great number mentioned in "Shaw's Chemistry of Pottery"—there are few or no known marks, and we have no space for any enquiry into their manufacture. There was a curious early embossed Dish, of a coarse Palissy character, bearing the arms of *Westminster*, dated 1659, and marked I.C.E., in Mr. Bernal's sale (No. 2119), which some thought English, but others pronounced Flemish. There was another of very coarse ware (No. 2120), ornamented with a whole length of Charles II., dated 1668, which is most probably English. They are both in the British Museum; and there are many fine early specimens of supposed English ware in the Museum of Economic Geology. To enumerate the ENGLISH POTTERIES OF THE PRESENT DAY (more than one hundred and fifty) would be difficult, and not within the scope of the present volume. It is sufficient to say that they number many workmen of great skill and talent, capable of executing any works which depend on taste, manufacture, and chemical knowledge.

Porcelain Marks.—Germany.

Dresden. Royal manufacture, at Meissen, near Dresden. The Monogram *A R* (Augustus Rex) is that of Augustus I., king of Poland, used from 1709 to 1712. In blue.

Dresden. From 1712 to 1715, or probably to 1719, when the discoverer, Böttcher, died. On a cup and saucer, painted with Chinese figures. The mark is sometimes bolder. In blue.

Dresden. First used in 1720, under the direction of Höroldt. The mark is sometimes thicker. In blue.

Dresden. On an old tea-service, probably of Höroldt's period. The sword handles, by sometimes touching, seem to form a cartouche.

Dresden. The two electoral swords. Brongniart says this mark, in blue, was first used about 1730, and is still continued. This semicircular form is merely a variation of the following.

Dresden. The usual mark (in blue), subject only to the variations of artists or directors. Sometimes a dot is introduced between or below the handles, which indicates the immediate directorship of the king (Fred. Augustus III). The Marcolini period has a star beneath it. (See next page.)

Dresden. From a remarkably fine cup and cover, painted in Watteau subjects on a white ground The dot between the handles indicates the Royal period. See also Bernal, Nos. 56, 57, 89, 91, 517.

Dresden. About 1778. During the directorship of the king. In blue.

The royal pieces are distinguished by the letters *K. P. M.* (Königliche Porcellan Manufactur), generally small and in gold.

Mr. Joseph mentions a piece in which the following inscription (but in German) occurs beneath the swords reversed. *C. F. Kühnel, 35 years in service, 57 years old,* 1776.

Dresden. Marcolini period, 1796. &c. The mark is often much smaller, and generally has a second star beneath it, which denotes the artist. The paste is sometimes covered with colour, especially deep blue, and many of the designs are from the pencil of Angelica Kaufmann, whose ideal painting was worshipped in Germany. See Bernal, No. 65.

Dresden. Mr. Marryat has these letters on a Dresden service of the first period, supposed to have belonged to Count Brühl. K. P.M., as stated above, is the mark of the royal pieces, and the P. C. here may be a flourishing German M, partly obliterated. If the porcelain had been Berlin instead of Dresden, the letters might have stood for Königliche Preussische Porcellan Companie, or Comtoir.

Vienna. Imperial manufactory. Stamped in blue. Early mark, but not used till after 1744. The Porcelain made between 1720 and 1744 is without any mark. Brongniart, plate LII. fig. 1.

Vienna. The same, of a later period, taken from a richly gilt plate of exquisite workmanship, in the possession of the editor. Vienna porcelain is sometimes dated thus: 96 for 1796, 804 for 1804.

Berlin. The mark of Wegeley, who established the first Porcelain manufactory at Berlin in 1751, and relinquished it in 1761; but the mark was for some time continued by his successor, Gottskowski. The W is generally more crossed, so as to look something like the Dresden mark.

Berlin. Royal manufactory. This mark is taken from a very fine cup and saucer, painted with views of Berlin, Potsdam, &c., presented by the King of Prussia to the Duke of York.

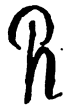
Berlin. This mark, in blue, has been adopted from the beginning, says Brongniart. See his plate LI. figs. 3, 10, 14. On the gilt Porcelain an eagle was generally added.

Berlin. A special mark (in brownish red) first used about 1830, on small richly decorated pieces. K. P. M. means Königliche Porcellan Manufactur.

Höchst, in Nassau. Hard paste. Arms of the Archbishopric of Mayence. See also page 455. Manufactory established about 1740, by Gelz, in conjunction with Ringler, who had left the manufactory of Vienna. It ceased in 1794. Mark in gold, red or blue. Sometimes the mark is a wheel with eight spokes. The pieces modelled by Melchior, and marked M, are highly esteemed. See Bernal, No. 371.

Höchst. Another mark. See also the Höchst marks under Pottery, page 455.

Strasburg and Frankenthal. Mark of Philip Hanung, used at Strasburg, and at *Hagenau* on the Rhine.



STRASBURG and FRANKENTHAL. Philip Hanung; another mark.

FRANKENTHAL. Crest of the Palatinate. Soft paste. First period, 1755 to 1761, conducted by Philip Hanung, under the direction of Ringler, who had left Höchst. See Bernal, No. 368. On a plate, painted in flowers, marked in blue.

FRANKENTHAL. Mark of Joseph Adam Hanung, which is sometimes found in conjunction with the lion. Supposed to be Frankenthal.

FRANKENTHAL. Second period, 1762-1798, under the patronage of Carl Theodor, Elector Palatine, afterwards Duke of Bavaria. Hard paste, stamped in blue. See Bernal, Nos. 76, 369, 379.

FRANKENTHAL. On two small baskets of open-work pattern, with small May flowers.

FRANKENTHAL. Arms of Bavaria. The mark of the third period, 1798, when the Palatinate was annexed to Bavaria. On the death of Carl Theodore, in 1799, the factory was removed to Nymphenburg, and the mark continued there.

NYMPHENBURG, near MUNICH. Royal manufacture. The arms of Bavaria. Stamped without colour. Brongniart, plate LII. figs. 4 and 7. See Bernal, Nos. 380, 397-99.

NYMPHENBURG.

Royal manufacture. Hard paste. Probably the earliest mark. On an ancient tea-pot. In blue.

FÜRSTENBERG.

Ducal manufacture, founded 1750. Hard paste. Scarcely equal to Dresden, although some specimens are occasionally very fine. See Bernal, No. 400. Blue mark.

FÜRSTENBERG.

On a pipe bowl of soft paste.

LUDWIGSBURG, usually called KRONENBURG.

First period. Established by Ringler, under the patronage of Carl Eugene, 1758. It was sometimes merely the double C without the crown. See Bernal, No. 372.

LUDWIGSBURG, usually called KRONENBURG.

Another mark, probably of the first period. Hard paste.

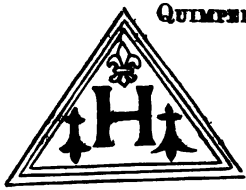
LUDWIGSBURG, usually called KRONENBURG.

Second period. Hard paste, marked in blue. The cypher of Carl Eugène, founder of the manufactory in 1758.

This factory was celebrated for the beauty of its modelling and painting, in which it was quite equal to Dresden.

DITTO.
A variation.

Another mark. Fac-similied from a beautiful service. This manufactory ceased in 1824.



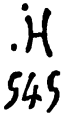
QUIMPER. De la Hubaudière, 1809. On glazed stone-ware, grey and brown. Stamped.

SAINT SAMSON. Manufactory on the Oise. Crucibles, in whitish paste.

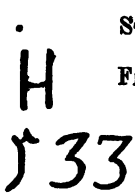
MONTPELIER. Le Vouland. On stone-ware.

Pottery.—Germany.

MEISSEN, near DRESDEN. Boettcher ware, 1700—1710. Fine soft pottery, generally reddish, and formerly called the "Red porcelain of Dresden." Stamped. Brongniart, plate xlv. fig. 3. Some fine specimens were in the Bernal Collection, Nos. 26 to 32. The present mark is from Brongniart.



STRASBURG and FRANKENTHAL. John Hanung, proprietor (before 1750). On a jar with Chinese figures in colours. The number is probably 45, with a German prefix for No., something like an *S*. This monogram is from Brongniart, who calls it Delft.



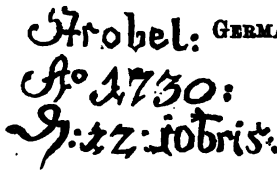
STRASBURG and FRANKENTHAL. John Hanung, No. 33, on a tastefully painted mustard pot.

H	STRASBURG and FRANKENTHAL.	John Hanung, No. 85. Ditto. There are many other varieties of Hanung's letter H, sometimes rudely crossed at the top, almost like an *n*.
H	STRASBURG and FRANKENTHAL.	John Hanung. On a vase of white enamel, apparently early. It may be observed here, that these two pottery establishments belonging to *Hanung*, merged after 1750, into the well-known *Frankenthal* Porcelain works. See page 461.
H	FRANKENTHAL.	John Hanung. This variety is from Fairholt, who thinks what looks like a double f indicates Frankenthal. But it is probably one of the several German prefixes for No.
✠	HÖCHST, in NASSAU.	The arms of the Bishopric, a wheel surmounted by an electoral crown. The best pieces are marked in *gold*, the inferior in *red*, and the worst in blue. The mark is sometimes much larger. The French call this ware *Poterie du Rhin*.
✠	HÖCHST.	This mark is also used on the porcelain of Höchst, after 1740, when the pottery appears to have been relinquished.
§	Unknown.	On a globular jar, with landscapes in grisaille.
A	GERMANY.	Possibly Anspach. On a decorated plate. From Brongniart.

GERMANY. On a jug figured in Brongniart, plate xxxvii. fig. 4.

GERMANY. On a globular bottle, with landscapes in blue. Brongniart.

GERMANY. On a pot in the form of a helmet, painted in blue, Brongniart, plate xxxvii. fig. 1.



GERMANY. Probably VIENNA. On a large round dish, painted in blue. Fruit and birds in centre, arabesque borders. Brongniart, plate xxxvii. fig. 11.

Pottery.—Germany, Belgium, &c.

NURENBERG.

This town claims the introduction of Majolica into Germany in 1503, by means of *Hirschvogel*, who studied at Urbino. But the ware is of a different character, generally in high relief, like sculpture, and wrought with considerable minuteness. Palissy is supposed by some to have originally adopted this, and not Italian ware as his model. It continued to be made here in great perfection to a late period.

COLOGNE. Manufacture of M. L. Cremer. On plates, cups, &c. Engraved.

The early Cologne, Grès de Flandres, and German ware (which have some general similarity of character), are rarely distinguished by any monogram, although often dated. They are well illustrated in the present Catalogue. See Nos. 3357 to 3370.

Poppelsdorf. A manufactory on the Rhine, near Bonn, conducted by M. L. Wessel. Stamped. The same mark is sometimes found on the manufacture of *Mettlach*, who generally prints his name in full. Brongniart, plate xliii. fig. 17. In Bernal, No. 375, is a *porcelain* cup and saucer of this factory.

A:N

Altenrolhau (Bohemia). A manufactory near Carlsbad, conducted by A. Nowotny. Stamped, pieces of table and dinner service.

Moravia (Frain). Besides the usual stamp, the ornamented pieces have an anchor, a ribbon and leaves in colour.

Andennes (Belgium). B. Lammens & Co. Fine enamelled ware. Stamped.

ADW

Andennes. A. De Vander Waert. On a dinner service. Stamped.

B.L

Luxemburg. The manufacture of Mons. Boch, at Sept-Fontaines. The cypher means B(och) L(uxembourg). On plates, vases, figures, &c.

Kotzec (Poland). Found on Pottery. The mark is a pyramid.

Holland.

Delft. On a large plate with festooned border. In the centre a landscape after Berghem, finely painted.

	DELFT.	This Monogram appears to be A.P.K. interlaced, which on different specimens is more or less perfectly formed, according to the hand of the artist. Brongniart gives six varieties of it, and figures a blue water-jug, a teapot, and an armorial plate, all bearing it. The present is in red, from a plate of Chinese pattern, painted in red and gold. It may be observed here, that some of the early Delft ware has so much the character and fine colour of the old Japan, as scarcely to be distinguishable.
	Ditto.	
	Ditto.	
	Ditto.	
	DELFT.	On a goblet in the form of a flask. (A coarse tea-service has on it what may be taken for either H X or H K.)
	DELFT.	On a dish, with festooned borders.
2	DELFT.	On a plate of Chinese pattern.
1731	DELFT.	On a plate painted in blue, with a castellated mansion. Brongniart, plate xxxvii. fig. 8.
1779	DELFT.	On a rectangular plateau.
	DELFT.	On an oblong octagon dish, painted in the Chinese style. B.
	DELFT.	On a plate and dish, with festooned borders, and bouquets.
	DELFT.	On a comfit box, in the form of a bunch of grapes.

	DELFT.	On a mustard-pot, painted with arms, bouquets, and gold lines. Brongniart places this as a *Delft* mark, but it is by some thought to be Nurnberg.
	DELFT.	On a plate of Chinese pattern.
	DELFT.	Ditto, blue. The D sometimes occurs surmounted by a kind of Z, without its base.

The city of Delft manufactured pottery as early as 1310, and exported it to England, from the time of our Henry IV. up to a late period (especially during the seventeenth century), in large quantities. There were at one time as many as thirty-eight factories, all probably having different marks, which it would now be almost impossible to identify.

Bristol.

Founded in 1772, by purchase, from Cookworthy of Plymouth. Relinquished, and passed to Staffordshire in 1777. Hard paste.

These two marks (in light blue under the glaze) are given by Mr. Joseph as found on Bristol porcelain, painted in blue landscapes, with embossed birds and flowers. A simple cross + is another mark. Brongniart says that *soft paste* was made at Bristol about 1776 by Champion, the proprietor of this factory. What is generally known as Bristol ware are *hard paste* white figures, which are identified as English by their costume. Specimens are rare.

Swansea.

This mark, a trident, is stamped in red under "Swansea," both in pottery and porcelain (on the latter only between 1814 and 1817). See *Pottery*, page 461.

Nantgarw.

The name stamped in red, sometimes with the letters C G. A small factory commenced in 1813, by some workmen who absconded from Worcester. It existed for only a short time, and then merged into the Swansea establishment. Some of the porcelain specimens in the Geological Museum are extremely pretty, and worthy of Worcester.

Unknown.
but probably
Worcester.

On early blue and white porcelain.

Worcester.
(or Derby?)

Mr. Marryat gives this mark as found on English china—creamy white, light and porous, and the gold well laid on. Mr. Joseph gives it reversed, making the 6 a 9, as found on a piece of Derby, in imitation of Chelsea, ornamented with green subjects. It has since been pronounced *Old Worcester*, which is the most likely. It is a palpable imitation of the Dresden mark.

Bow.

This manufactory is supposed to be coeval with that of Chelsea, and the paste is in general quite as white and soft. A bee, embossed or painted on some prominent part of a teapot or a jug, is supposed to have been one of the devices used; but the only mark about which there is no doubt is a triangle. Sometimes the triangle, by being repeated four times, makes a square. The editor has a teapot so marked, with stand and cover, embossed with tulip leaves in colours, and painted with insects, which he has no doubt is Bow.

Much unmarked ware of early English manufacture, quite as good, and sometimes better than the first Chelsea, is believed to be Bow. The butter boats described under *Chelsea*, are by some thought to be *Bow*, and by others early *Worcester*.

Spain, Portugal, Italy, &c.

BUEN RETIRO, near MADRID.

Soft paste. Royal manufacture. The best quality has the fleur-de-lis stencilled in blue; all other is stamped without colour. The two C's interlaced, and generally engraved, are the monogram of Charles III., founder of the manufacture. They indicate the period (1759) when the *Capo di Monte* establishment was discontinued, and the workmen, models, and tools taken to Spain. Charles III. died 1787. Most of the ware is in relief, like the *Capo di Monte*, but some is similar to Sèvres. See *Capo di Monte*, next page. Mr. Joseph figures the second mark, that is the fleur de lis, in conjunction with the letters O.F.L. as occurring on a cup, of which the saucer was marked with two swords crossed in the Dresden manner, with L on one side, and the fleur de lis on the other.

Ditto.

Ditto.

Ditto.

O.F.L.

VISTA ALEGRE, near OPORTO.

Hard paste. Manufacture of M. Pinta-Basto. Mark in gold or colour.

Venice. Soft paste. Pencilled in red. This manufacture, the parent of our Chelsea, ceased in 1812.

Venice. Facsimile of the mark on a remarkably fine plate, painted in flowers in the Chelsea manner, probably of the period. Now at the Manchester Exhibition.

Venice. This mark, in red (apparently two flails crossed), is given by Mr. Joseph as found on a *hard paste* cup and saucer with portraits, made at Venice.

Lenove, near Bassano. Ceased in 1812. Soft paste, the mark, an asterisk of six points, generally sharper than the engraving, is pencilled in blue or red. A similar mark, four times as large, is sometimes found on *Gubbio* ware.

Vineuf, called **Turin.** Hard paste. Under the direction of D. Gioanetti. The ✝ stands for the arms of Savoy. This mark also occurs without the D G, and sometimes it is merely a cross. The earliest mark is said to be a W. Pencilled in blue.

Turin. Another mark of the *Gioanetti* period.

Doccia, near Florence. Hard and soft paste. Two triangles crossed, forming a star of six rays (in gold on the richest specimens), a quartering of the arms of the Marquis Ginori (founder of the manufacture), which bore azure on the gold belt, charged with three stars azure. Sometimes *Ginori* impressed.

Ditto. On a cup and saucer, very tastefully painted with views in medallions. Florentine arms on the cup.

Capodimonte, near Naples. First period. Established 1736 by Charles III., king of the two Sicilies, and extinct in 1812. Stamped without colour. But this ware, which is generally in high relief and exquisitely modelled,

CAPO DI MONTE *continued.* rarely has marks. The original establishment was removed to the palace of *Buen Retiro* in 1759, when Charles III. (on the death of his brother Ferdinand) became king of Spain. He took with him many of the models and twenty-two of the best workmen, and allotted part of his palace to the new factory, where some very fine pieces were produced. *Capo di Monte* has of late years been extensively forged at *Doccia.*

NAPLES. Royal manufacture. Established with the sanction of Ferdinand IV., soon after his accession in 1759, and extinct in 1821. It is in general beautifully painted, rarely, if ever, in relief, therefore quite distinct from Capo di Monte. Soft paste.

Ditto. On a tea-service richly decorated with views and cameo paintings. Both these marks are used indifferently, blue, red, or stamped without colour.

*** Many of the Italian Manufactories are becoming famous for their forgeries of the valuable kinds of porcelain, such as Majolica, Sèvres, and Dresden.

France.

SAINT CLOUD. Mark of the first period, when the manufacture was under the patronage of Louis XIV. in 1702.

SAINT CLOUD. Soft paste, marked in blue under the glaze, or engraved. This mark was used between 1740 and 1753. *T* indicates *Trou*, the director. *Saint Cloud* is the parent of the Sèvres, and indeed of all the French manufactories, porcelain having been made there, though of an inferior quality, as early as 1695. After 1702, when Louis XIV. granted the factory exclusive privileges, it assumed for its mark the *sun in full splendour.* But till 1718, the quality was indifferent. Brongniart, plate liii. fig. 8.

Chantilly. Under the protection of the Prince de Condé. Conducted by the brothers Dubois till 1740, when they went to *Vincennes*. Soft paste. The secret was brought, by a runaway, from Saint Cloud in 1735. Marked in blue, green, or red under the glaze.

Arras. Established about 1782, under the protection of Mons. de Calonne, and ceased about 1786. Soft paste. Marked in blue, under the glaze.

Menecy (Villeroi.) Under the protection of the Duke de Villeroi. The mark engraved, seldom in colours. This manufactory was established about 1740, and was in full activity in 1773. The paste is soft and fine, and scarcely inferior to Sèvres. There was a fine Ewer of this porcelain at Strawberry Hill.

Etiolles, near Corbeil. Monnier manufacturer, 1766. Soft paste.

Bourg-la-Reine. Jacques Julien, manufacturer, 1773. Soft paste.

Sceaux-Penthievre. Established 1751, conducted by Glot, in 1773. Soft paste, mark engraved.

Clignancourt. Founded by Deruelle. The mark used before Oct. 1775, when he was appointed manufacturer to Monsieur, the King's brother, afterwards Louis XVIII. I have heard this mark called Moulines, but I suspect incorrectly.

Clignancourt. Another early mark of Deruelle, used before 1780 on pieces of Chinese pattern. Hard paste, marked in red.

Clignancourt. The official mark used on pieces made during the patronage of Monsieur, 1785—1792, and called "Porcelain de Monsieur." Hard paste, marked in red.

PARIS (Pont-aux-Choux). Hard paste, painted with landscapes. This factory was established in 1756, under the patronage of Louis Philippe, Duke of Orleans. This and the two next monograms were all three found on one service by Mr. D. Falcke, by whom they have been communicated to the editor.

Ditto. Another mark of the same period.

Ditto. Another mark of the same period.

PARIS. Established in the Rue-Fontaine-au-Roi, called "De la Courtille," under the direction of Locré, 1773. Hard paste, mark in blue.

H

PARIS. Faubourg St. Lazare, 1773. Hard paste. P. A. Hanung manufacturer, who, in 1761, had sold his secret of hard paste manufacture to the Sèvres establishment. His Paris manufacture is rare, as, owing to some difference with the French government, he was not allowed to continue.

MAP

PARIS. Faubourg St. Antoine. Morelle manufacturer, in 1773. Hard paste.

S.

PARIS. Faubourg St. Antoine. Souroux manufacturer, in 1773. Hard paste.

PARIS. Gros-Caillou. Advenir-Lamarre, manufacturer, in 1773. Hard paste.

Paris. "Porcelaine de la Reine." Lebeuf manufacturer, 1785 to 1792. Hard paste marked in red, with an *A* under the French crown, for *Marie Antoinette*. An A crowned was also used on the Turin porcelain.

Paris. Rue de Bondy. Dihl and Guerhard. Hard paste. Mark pencilled in gold or colour.

Paris, called **Angouleme.** Angouleme Porcelain, by the same manufacturers, 1785—1792. Stencilled in red on a soft paste cup, dated 1783.

Paris. Christopher Potter. Rue de Crussol. Hard paste, called "Prince of Wales's porcelain." Stencilled in red, but on richly painted specimens the mark is in gold. On later specimens, B is substituted for the crown, *in blue*.

Belleville, near Paris. Jacob Petit, about 1790, *et seq.* to the present time. Hard paste. Pencilled in blue, and burnt in. On a pair of curiously formed flower vases, well painted and gilt, like old Worcester.

Niderviller. Hard paste. Manufacture of François Lanfray, successor to General Custine, about 1790. Stencilled in blue.

Orleans. A label of three points, stamped in blue on both. Under the patronage of the Duke of Orleans, 1753—1770. Hard and soft paste.

ORLEANS. Hard paste. On a bowl and cover painted in flowers. Marked in blue under the glaze.

Unknown. Figured by Mr. Marryat.

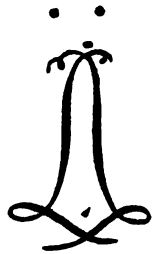
It would be endless to adduce all the unknown French marks, nor would they be of any value without the means of giving some such description as would tend to identify them.

EXPLANATORY TABLE

OF MARKS AND MONOGRAMS USED BY THE SÈVRES MANUFACTORY, (FIRST ESTABLISHED AT VINCENNES IN 1740, UNDER THE DIRECTION OF THE FRÈRES DUBOIS, WHO CAME FROM CHANTILLY), COMMENCING WITH THE YEAR 1753, BEING THE FIRST IN WHICH THIS MANUFACTURE WAS MARKED, ACCORDING TO A ROYAL LICENSE GRANTED AUG. 19TH OF THIS YEAR TO ELOI BRICHARD.

FIRST ROYAL EPOCH, 1753—1792.

(For the period previous to 1753, see ST. CLOUD, page 477.)



Double L interlaced in blue always under the glaze. The character of this cypher changes with the period, and becomes gradually less formal. The absence of letters indicative of date is often perplexing, for the omission occurs in pieces of every period. Indeed, some fine pieces of Sèvres have no mark at all. It is supposed that in long services or series it was often considered unnecessary to mark more than a few of the principal pieces. The crown or fleur-de-lis is sometimes placed over the double L, and denotes that the piece was made for royal use; of such, those between 1760 and 1769 are among the finest.

In blue under the glaze. The letter in the centre denotes the year in which the piece was painted, beginning with 1753. (See Table on page 495.) The monogram or mark, placed above or below, is that of the painter or gilder.

The double letters commenced in 1777, and ended in 1793 with R R, as will be seen in the Chronological Tables. They are not always capitals, but often small letters. Bernal's No. 205, is marked a a. When the royal cypher is pencilled in gold, by Vincent or other gilders of a late period, it is sometimes decorative, like that of the period 1814—24. The jewelled cups were manufactured chiefly for Marie Antoinette, sometime between 1770, when she was married, and 1790—probably between 1775 and the latter period.

REPUBLICAN EPOCH, 1792—1804.

R.F.
Sèvres.
R.F

These three monograms of the "Republique Française," are always (as a law) accompanied by the word "*Sèvres*," and were used indiscriminately according to the fancy of the painters, from 1792 to 1800, often without a date. The custom of marking pieces with indications of their date, ceased as a practice after 1793, and was not resumed until 1801. Many of these Republican pieces are gilt by Vincent, and have his mark of 2000 in gold figures. (See *Chronological Tables*.)

Sèvres.

The Republican monogram R. F. was disused about the end of 1799, or the beginning of 1800, and from that time, to the end of 1802, the mark consisted merely of the word "Sèvres."

M N^le
Sèvres
— // —

This mark, which indicates the Consular period, was first used in the year 1803, and is generally stencilled in red. The mark underneath denotes the year in which the piece was painted. The present indicates 1804. (See *Chronological Table*, page 495.)

IMPERIAL EPOCH, 1804—1814.

M. Imp^le
de Sèvres

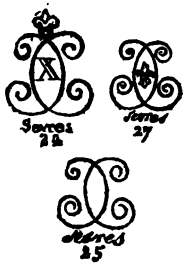
A mark used from 1804 to 1809, generally stamped or stencilled in red, like the preceding.

The Imperial eagle stamped in red, was substituted for the above mark in 1810, and continued until the abdication in 1814. During this period the date was generally pencilled by the artist as well as his monogram.

SECOND ROYAL EPOCH. LOUIS XVIII., 1814—1824.

Revival of the Royal cipher, or double L, usually printed in blue; the year is indicated by the figures placed below the word *Sèvres*. Thus the present means 1821. Used from *May* 1814 to *September*, 1824.

REIGN OF CHARLES X., 1824—1830.



Variations of three similar ciphers, a double C, used from 1824 to 1828, and printed in blue. The figures indicate the year: the present are 1824, 1825, 1827.

Marks of the years 1829 and 1830. They were intended to prevent counterfeits in the matter of decoration; the first, that of a simple C, was applied to porcelain merely gilt-edged; the second to figured pieces, whatever might be their richness.

REIGN OF LOUIS PHILIPPE, 1830—1848.

Used from the beginning of August, 1830, until the end of the same year.

Used from the beginning of 1831 till Nov. 1834.

L. P., the king's initials, substituted for the preceding in November, 1834, and continued till July 1845, after which the double reversed monogram L. P. was used till Feb. 26, 1848, when Napoleon III. became President.

The *Chateau d'Eau* services, white and gold, have the above mark, dated 1837, and, in addition, the mark as in margin.

The mark on porcelain not ornamented is in chrome green, burnt in and glazed. Every plain white piece made between 1834 and 1848 should bear this mark. The mark on gilt porcelain continued to be that given above:—*blue* for pieces with simple gold lines, and *gold* for those decorated.

Between 1848 and 1851 the decorated pieces were marked S. 48, within a frame, as in margin. The other mark, R(epublique) F(rançaise) S(èvres), 1851, is what was adopted on the fine soft paste Vases sent by the Sèvres manufactory to our Crystal Palace Exhibition of 1851. A pair of these, 10½ inches high, was lately sold by auction, for thirty guineas; and another pair, larger, for nearly forty guineas.

Mark after the proclamation of the Empire, in 1852, when the eagle was resumed.

Monogram of the Emperor, 1854. The mark now in use.

TABLE OF MARKS AND MONOGRAMS

OF PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SÈVRES FROM 1753 TO 1800.

(It often happens that two or more artists are employed for the different kinds of decoration found in one piece, in which case their several monograms are given together. See Bernal, Nos. 100, 337, and 586.)

N.	ALONDE.	Birds, first class.
	ARMAND.	Birds, Flowers, &c.
A ou A	ASSELIN.	Portraits, Miniatures, &c.
B	BAR.	Detached Bouquets.
B.	BARRAT.	Garlands, Bouquets. (*These letters are not always joined, and sometimes look like F, or T. B.*)
BD.	BAUDOUIN.	Ornaments, Friezes, &c.
6.	BERTRAND.	Detached Bouquets.
✱	BIENFAIT.	Gilding.
T.	BINET.	Detached Bouquets.
PB.	BOUCAT (Philippe).	Flowers, Birds, &c.
	BOUCHET.	Landscapes, Figures and Ornaments. (*The tree is in general taller and lighter.*)

Y.	BOUILLAT.	Flowers, Landscapes.
R. B.	BOUILLAT (Rach.) afterwards Mad. MAQUERET.	Detached Bouquets.
B.	BOULANGER.	Detached Bouquets. (*Bernal, No.* 586.)
Bn.	BULIDON.	Detached Bouquets.
m.b or MB	BUTEUX (Manon) afterwards Mad. BUNEL.	Detached Bouquets.
⚓	BUTEUX, sen.	Flowers, Emblems, &c.
9.	BUTEUX, eld. son.	Detached Bouquets, &c.
△	BUTEUX, yr. son.	Pastorals, Children, &c.
△	CAPELLE.	Various Friezes.
♀	CARDIN.	Detached Bouquets.
C.	CASTEL.	Landscapes, Hunting, Birds, first class.
✱	CATON.	Pastoral Subjects, Children, Portraits.
S	CATRICE.	Flowers, Detached Bouquets.
ch.	CHABRY.	Miniatures, Pastoral Subjects. (*Bernal, Nos.* 100, 112, 205, 217, 335, 337, 353, 552, 558, 567.)
Sc	CHANOU (Soph.) afterwards Mad. BINET.	Garlands, Bouquets. (*This artist appears to have continued painting into the R. F. period.*)
c.p.	CHAPUIS, sen.	Flowers, Birds, &c.

J c.	CHAPUIS, jun.	Detached Bouquets.
✱	CHAUVAUX, sen.	Gilding. (*Bernal, Nos.* 337, 346.)
j. n	CHAUVAUX, jun.	Detached Bouquets, Gilding. (*Bernal, No.* 573.)
	CHOISY (DE).	Flowers, Arabesques.
	CHULOT.	Emblems, Flowers, Arabesques. (*Bernal, No.* 106.)
c.m.	COMMELIN.	Detached Bouquets, Garlands.
	CORNAILLE.	Flowers, Detached Bouquets.
	COUTURIER.	Gilding.
	DIEU.	Chinese Flowers and Gilding.
K.	DODIN.	Figures, Subjects, Portraits. (*Finely painted.*)
	DODET.	Figures, Fruits, Landscapes. (*Bernal, Nos.* 338, 350, 357, 358, 470.) *It seems necessary to introduce this name here, because it occurs in the Catalogue, but it should have been Dodin in every instance, the mark being his* **K**.
DR	DRAND.	Chinese Gilding. (*Bernal, Nos.* 343, 470.)
JD.	DUROSEY (Julia) afterwards Mad. CHANOU.	Detached Flowers, Light Friezes, &c.
D	DUROSEY (Soph.) afterwards Mad. Nouailhier.	Detached Flowers, Light Friezes.
D.	DUSOLLE.	Detached Bouquets, &c.

D T.	DUTANDA.	Detached Bouquets, Garlands. (*This mark occurs in conjunction with C.T. on a cup and saucer of the Republican period, beautifully painted in Garlands and Birds.*)
	EVANS.	Birds, Butterflies, Landscapes, &c.
F	FALOT.	Arabesques, Birds, Butterflies.
⁂	FONTAINE.	Emblems, Miniatures, &c.
	FONTELLIAU.	Gilding, &c.
f. ×	FUMEZ.	Flowers, &c.
Gd.	GERRARD.	Pastoral Subjects, Miniatures.
G	GIRARD.	Arabesques, Chinese subjects, &c.
Gt.	GREMONT.	Garlands, Bouquets. (*The first letter is sometimes small, thus, g t. Bernal, No.* 600.)
X.	GRISON.	Gilding.
j h.	HENRION.	Garlands, Detached Bouquets.
h c.	HERICOURT.	Garlands, Detached Bouquets.
HB.	HILKEN.	Figures, Pastoral Subjects, &c.
HJ.	HUNIJ.	Flowers, &c.

Z.	JOYAU.	Detached Bouquets, &c.
J.	JUBIN.	Gilding.
L or L.R	LA ROCHE.	Detached Bouquets, Garlands, Medallions, Emblems. (*The first of these Monograms is sometimes looped at top as well as bottom, and makes either an H or a G.* 1790.)
L.e	LE BEL, sen.	Figures and Flowers.
L B.	LE BEL, jun.	Garlands, Bouquets, Insects, &c.
L F	Unknown.	(*These letters, pencilled in gold, occur on a cup and saucer, beautifully painted with cupids, &c.* 1791. *Qy. Leve, Fils.*)
L.L ow LL	LECOT.	Chinese Subjects, &c.
L.G. ow L G	LE GUAY.	Gilding. (*This L. G. is found on a gilt cup, with Indian ink portraits, dated* 1788, *while the saucer has* 2000, *in gilt, by* Vincent.)
	LEGUAY.	Miniatures, Children, Chinese Subjects, Trophies, &c. (*Bernal, Nos.* 340, 352, 353, 356, 454, 571.)
L ow L	LEVE, père.	Flowers, Birds, Arabesques.
f	LEVE (Felix).	Flowers, Chinese.
M.	MASSEY (Peon).	Flowers, first class.
S	MERAULT, sen.	Various Friezes, &c. (*Bernal, No.* 100.)
9	MERAULT, jun.	Bouquets, Garlands, &c.

X.	MICAUD.	Flowers, Bouquets, Medallions.
n or M.	MICHEL.	Detached Bouquets.
M	MORIN.	Marine and Military subjects. (*Bernal, Nos.* 346, 353, 451, 560, 584, 586.)
	MUTEL.	Landscapes.
M.	MOIRON.	Flowers, Bouquets, &c.
n q	NIQUET.	Detached Bouquets, &c.
	NOEL.	Flowers, Ornaments. (*Bernal, No.* 580.)
L.S.	PARPETTE (Louison).	Detached Flowers, Garlands. (*The P is sometimes a small letter, and more distinct.*)
H P.	PAVON.	Cupids, Figures, Bouquets. (*See Bernal, Nos.* 239, 445. *This mark is duplicate of one on next page, and probably means Prevost. We give it because the name appears in the present Catalogue.*)
f	PFEIFFER.	Detached Bouquets.
P.	PIERRE, sen.	Flowers, Detached Bouquets. (*Sometimes the letter is P'.*)
P.7.	PIERRE, jun.	Bouquets, Garlands. (*Sometimes the letter is capital and the figure small, without dots, thus : P 7.*)
S.t	PITHOU, sen.	Portraits, Historical Subjects.
S.j.	PITHOU, jun.	Figures, Flowers, and Ornaments.

	POUILLOT.	Detached Bouquets.
HP.	PREVOST.	Gilding. 1772 to 1790.
	RAUX.	Detached Bouquets.
	ROSSET.	Landscapes, &c.
R L.	ROUSSEL.	Detached Bouquets.
S.h.	SCHRADRE.	Birds, Landscapes, &c.
S.S.p.	SINSSON, sen.	Flowers.
	SINSSON.	Flowers, Groups, Garlands. (*This wreath is much smaller on cups, —used* 1791.)
	SIOUX.	Detached Bouquets, Garlands, &c.
	TAILLANDIER.	Detached Bouquets, Garlands.
• • •	TANDART.	Groups of Flowers, Garlands, &c. (*Continued as late as* 1790.)
	TARDI.	Detached Bouquets, &c.
• • • •	THEODORE.	Gilding.
	THEVENET, sen.	Flowers, Cartels, Groups, &c.

J.V.	THEVENET, jun.	Ornaments, Friezes, &c.
V	VANDE.	Gilding, Flowers.
V.t	VAUTRIN (Mlle.) afterwards Mad. GERARD.	Detached Bouquets, Light Friezes.
W.	VAVASSEUR.	Arabesques, &c. (*Bernal, Nos.* 220, 576.)
W	VIELLARD.	Emblems, Ornaments. (*This mark, a label of three points, when on cups and saucers, has more the appearance of a line with three dots on it, like our reduced duplicate of it in margin. And sometimes it is much shorter. See Bernal, Nos.* 105, 115, 210, 592, 595.)
2000	VINCENT.	Gilding. (*On a gilt saucer, ornamented with devices in Indian ink, date* 1788; *also on an R. F. cup painted by Mad. Ducluzeau.*)
T	XROWET.	Arabesques, Flowers, &c.

LATE PERIOD, 1800—1845.

J.A.	ANDRE (Jules).	Landscapes.
B.r.	BERANGER (Ant.)	Figures.
B	BARBIN (Fran.)	Ornaments.
AB	BOULLEMIER (An.)	Gilding.
C D	DEVELLY (CHA.)	Landscapes, &c.
D.I.	DIDIER.	Ornaments, &c.
A.D.	DUCLUZEAU (Mad.)	Figures, Subjects, Wreaths, Portraits.
F.	FONTAINE.	Flowers.

G. G.	GEORGET.	Figures, Portraits, &c.
H. D.	HUARD.	Ornaments.
JE	JULIENNE (Eug.)	Renaissance Ornaments.
L G.e	LANGLACE.	Landscapes.
L. B.	LE BEL.	Landscapes.
G. G	LE GAY ET-CH.	Figures, varióus Subjects, Portraits.
P. H.	PHILIPPINE.	Flowers and Ornaments.
AP	POUPART (Achilles).	Landscapes.
R.	REGNIER (Ferd.)	Figures, various Subjects.
S. W.	SWEBACH.	Landscapes and Figures.

CHRONOLOGICAL TABLE

OF THE MARKS EMPLOYED IN THE ROYAL MANUFACTORY OF SÈVRES,

Serving to indicate the year in which the piece was decorated.

A	Vincennes.	1753	A A	.. ..	1777
B	Do.	1754	B B	.. ..	1778
C	Do.	1755	C C	.. ..	1779
D	.. ..	1756	D D	.. ..	1780
E	.. ..	1757	E E	.. ..	1781
F	.. ..	1758	F F	.. ..	1782
G	.. ..	1759	G G	.. ..	1783
H	.. ..	1760	H H	*Gilding prohibition removed.*	1784
I	.. ..	1761	I I	.. ..	1785
K	.. ..	1762	K K	*Louis XVI. patterns begin to prevail.*	1786
L	.. ..	1763	L L	.. ..	1787
M	*Pompadour period ends.*	1764	M M	.. ..	1788
N	.. ..	1765	N N	.. ..	1789
O	*From this to 1784, no other porcelain allowed to be gilt.*	1766	O O	*Jewelled cups end.*	1790
P	.. ..	1767	P P	.. ..	1791
Q	.. ..	1768	Q Q	.. ..	1792
R	*Hard paste discovered.*	*1769	R R	.. ..	1793
S	*Marie Antoinette married.*	1770			
T	.. ..	1771			
U	.. ..	1772			
V	.. ..	1773			
X	.. ..	1774			
Y	*Jewelled Sèvres probably begins.*	1775			
Z	.. ..	1776			

With the revolutionary changes this mark fell into disuse, and from 1793 down to 1800, we meet with few examples of it. In 1801 the practice was again resumed, and the letters were replaced by the following marks—

Year IX	(1801) ..	T 9
" X	(1802) ..	X
" XI	(1803) ..	11
" XII	(1804)	
Soft paste discontinued.		
" XIII	(1805)	
" XIV	(1806)	
1807	—	7
1808	—	8
1809	—	9
1810	—	10
1811	—	o z
1812	—	d z
1813	—	t z
1814	—	q z
1815	—	q n
1816	—	s z
1817	—	d s

From 1818 to 1834 when the year began to be expressed by figures, the two last only were given. Thus 18 for 1818; 19 for 1819, and so on down to the year 1833.

* The appearance of the extraordinary comet of 1769, suggested to the administration of the time, the idea of transmitting the remembrance of it by their productions; it was thus that a great vase was made in the form of a sphere, with the appendages in bronze, representing the long luminous tail of the comet, and some painters substituted for the ordinary mark, which in this year was the letter R, the following figure:

CHRONOLOGICAL TABLE

OF THE MARKS USED IN THE ROYAL MANUFACTURE AT SÈVRES,

Showing the period of the manufacture of WHITE PIECES, from the year IX (1801), when the practice commenced.

The following marks, which are composed of signs and figures, are engraved, and indicate both the year and the month. Thus, the number X following the marks "q. z." (1814) would mean October, which is the 10th month, and the unit 1 following the number 19 (1819), would mean January, which is the first month. The monograms which accompany them are the marks of the workmen.

Year IX (1801) —	T 9	Year	1808 —	8	Year	1815 —	q. n.
X (1802) —	X	„	1809 —	9	„	1816 —	s. z.
XI (1803) —	11	„	1810 —	10	„	1817 —	d. s.
XII (1804) —	-//-	„	1811 —	o. z.	„	1818 —	18
XIII (1805) —	⋀	„	1812 —	d. z.	„	1819 —	19
XIV (1806) —	⊕	„	1813 —	t. z.			
1807	7	„	1814 —	q. z.			

* After this period the two last figures of the date continued to be used as the distinctive mark of the year. The mark with the device of the king, which closes this table, was first used in July, 1845, without reference to the marks stamped in paste; it is stamped in chrome green under the glaze.

Oriental.

CHINA. *Mandarin.* Hard Porcelain. This stamp, sometimes red, sometimes *blue*, is said to denote imperial manufacture.

JAPAN. On a fine old bowl, in the form of a gourd, richly coloured and embossed.

Messrs. Brongniart and Riocreux give only these two marks. Mr. Marryat, in his first edition, added some half-dozen, communicated by Dr. Klemm, of Dresden, but in his second edition has withdrawn them, as incorrect. In a new and very elaborate French work on the Porcelain of China and Japan, translated from original authorities, by *M. Stanislaus Julien* and *Dr. J. Hoffman*, we get a vast amount of marks and information, but little, if anything, of practical value. Of the many fine pieces of Chinese Porcelain brought to this country by Mr. Fortune, not one of those which happened to be marked could be identified with anything figured in *Julien;* and the rarest and best were not marked at all. Under these circumstances, and for want of space, the reader must be content with a few indications, which will be best given by citing from Messrs. Christie and Manson's recent Catalogues, their descriptions of such articles as have sold for the highest prices.

It will be seen that CRACKLES of all kinds are highly appreciated, and among these the TURQUOISE, CRIMSON, and SEA-GREEN, take the lead. Of COLOURS *not crackled*, and which to an uninitiated eye are certainly the handsomest, the most esteemed are TURQUOISE, DEEP BLUE, YELLOW, CRIMSON, RUBY GREEN, light and dark, MOTTLED—generally Blue and Purple, or Crimson and Purple,—PINK, and CREAM-COLOUR.

The following extracts must tell the rest.

Mr. FORTUNE'S FIRST SALE, February 4th, 1856.

20 A small bottle, of fine Turquoise Colour; and a small bottle, of rare Yellow Crackle. 16*l.* 5*s.* 6*d.*

29 A bottle, of rare Turquoise Crackle—12 in. high. 48*l.* 16*s.* 6*d.*

30 A very fine vase, of rare Crimson Colour—18 in. high. 26*l.* 5*s.*

31 A magnificent bottle, of Deep Blue Colour, covered with birds and ornaments in gold, the interior turquoise —24 in. high. 32*l.* 11*s.*

36 A pair of oviform vases, of rare Mottled Blue Colour —11 in. high. 10*l.*

38 A bottle, of Mottled Blue and Purple, very uncommon—15 in. high. 24*l.* 3*s.*

39 A bottle, of rare Crimson Colour—13½ in. high. 27*l.* 6*s.*

41 A very rare and important vase, of Rich Turquoise Crackle, on a carved stand—18 in. high. 131*l.*

Mr. FORTUNE'S SECOND SALE, May 13 & 14, 1857.

46 A globular bottle, of very rare Light Green Crackle, on carved rosewood stand—6½ in. high. 48*l.*

60 A gourd-shaped bottle, of rare Turquoise Colour, Mottled with Deep Blue, on stand—8 in. high. 13*l.* 10*s.*

68 A vase, with elephants' head handles, of rich Deep Crimson Colour, on stand—8 in. high. 8*l.*

80 A rare Turquoise Crackle bottle, on stand—5½ in. high. 10*l.* 10*s.*

82 A rare Green Crackle bottle, on stand—5½ in. high. 11*l.*

90 A noble vase, of Grey Crackle, with elephants' head handles, on stand—18 in. high. 13*l.* 10*s.*

93 A fine square vase, of White Crackle, with handles of dolphins. 7*l.* 10*s.*

98 A very fine and rare double square-shaped bottle, of rare Green Colour, with elephants' head handles, on stand—11 in. high. 15*l.* 15*s.*

104 A very fine vase of Sea-green Crackle, with lizard handles in relief, on rosewood stand—20¾ in. high. 11*l.* 5*s.*

110 A noble oviform vase, of GREY CRACKLE—15½ in. high. 12*l.*

114 A beautiful fluted bottle, oviform, of very rare GREEN CRACKLE, on stand—6 in. high. 23*l.* 10*s.*

115 A very rare oviform bottle, of TURQUOISE CRACKLE, covered with plants and ornaments in black—10 in. high. *Of extreme rarity.* 15*l.* 10*s.*

116 A noble fluted vase, of very rare LIGHT BROWN CRACKLE, differently crackled inside, on carved rosewood stand—19 in. high. 17*l.* 10*s.*

117 A very beautiful bottle, of rare TURQUOISE CRACKLE, on carved rosewood stand—15½ in. high. *An unusually fine specimen.* 50*l.* 10*s.*

118 A noble vase, with handles formed as lizards, of rare SEA-GREEN CRACKLE—23¾ in. high. 37*l.*

119 A beautiful vase, of rare old TURQUOISE CRACKLE, on rosewood stand—16 in. high. *A fine specimen.* 40*l.*

120 A handsome vase, of SEA-GREEN CRACKLE, with ring handles and collar in imitation of bronze—15½ in. high. 17*l.*

121 A larger ditto, of GREY CRACKLE, with bronzed ring handles—15½ in. high. 13*l.*

134 A very rare and curious double square-shaped vase, with handles, MOTTLED CRIMSON, PURPLE, and AMBER, on stand—6 in. high. 5*l.* 5*s.*

145 An unusually fine DEEP CRIMSON VASE, with handles in relief, on rosewood stand—11¾ in. high. 26*l.*

146 A very fine and rare bottle, brilliantly MOTTLED DEEP CRIMSON and PURPLE, on stand—17 in. high, 31*l.* 10*s.*

150 A very fine and rare brilliant BLUE FLUTED BOTTLE, on carved stand—16 in. high. 8*l.*

153 A very fine and rare CRIMSON bottle, on stand—9 in. high. *Of the highest quality.* 11*l.*

265 A LIGHT BROWN CRACKLE Vase, on stand—15 in. 8*l.*

270 A fine large GREY CRACKLE bottle, with lizard handles—16 in. 15*l.* 10*s.*

278 A beautiful double gourd-shaped bottle, of LIGHT BROWN CRACKLE, on stand—12 in. *A rare specimen.* 9*l.* 5*s.*

280 A very fine and rare flat-shaped bottle, with handles, most brilliantly MOTTLED DEEP CRIMSON AND PURPLE, on stand—8¾ in. *An unusually fine specimen.* 28*l.* 10*s.*

281 A beautiful small bottle, with handles, of rare PALE GREEN CRACKLE, on stand—7 in. high. 14*l.* 3*s.*

284 A very fine and beautiful fluted bottle, of rare TURQUOISE COLOUR, with vines in relief, on stand—8½ in. 30*l.* 10*s.*

288 A very fine and beautiful bottle, of TURQUOISE CRACKLE, covered with figures and ornaments in darker colour, on stand—12 in. high. *Extremely rare.* 26*l.*

290 A very beautiful double gourd-shaped bottle, of very rare PALE TURQUOISE crackle—12 in. high. 57*l.*

291 A very fine flat square-shaped bottle, of rare TURQUOISE CRACKLE, with handles, on stand—15 in. high. 49*l.*

292 A beautiful GREY CRACKLE bottle, enamelled with petals of flowers in colours—9 in. high. 17*l.* 17*s.*

300 A rare pale CREAM-COLOURED CRACKLE bottle, on stand —9¾ in. 6*l.*

301 A very fine and rare TURQUOISE CRACKLE bottle, on stand—16 in. high. 10*l.* 5*s.*

302 A noble vase of GREY CRACKLE, with bronzed collars and mask handles, on stand—26½ in. high. 30*l.* 9*s.*

303 A rare PALE BROWN CRACKLE vase, with a flower in relief, in imitation of bronze—9½ in. 5*l.* 10*s.*

305 A noble vase of GREY CRACKLE, with elephant's head handles—16 in. high. 12*l.* 12*s.*

306 A very fine and rare oviform bottle, of rare TURQUOISE COVERED WITH ORNAMENTS in BLACK—10 in. 30*l.*

307 A very curious bottle, with a lizard on the neck, of rare AMBER-COLOURED CRACKLE, on stand—10½ in. 9*l.* 10*s.*

310 A noble vase, of SEAGREEN CRACKLE, with lizard handles, on stand—17½ in. 25*l.*

311 An extremely rare and fine circular vessel, of rare MOTTLED PURPLE and GREY COLOUR, with spots of crimson inside, on an elaborately carved stand—8¾ in. diameter, and 3¼ in. high. *Of great antiquity, and highly prized by the Chinese.* 14*l.*

312 A beautiful globular vase, very brilliantly MOTTLED in COLOURS, on stand—6½ in. 22*l.*

315 A magnificent bottle, most brilliantly MOTTLED CRIMSON and PURPLE, on stand—23½ in. 34*l.*

320 A very fine flat double gourd-shaped bottle, very richly enamelled with FRUITS, in BRILLIANT COLOURS, on WHITE GROUND, on stand—15 in. 20*l.* 10*s.*

323 A magnificent bottle, of the most brilliant RUBY COLOUR

and elegant form, on carved stand—14½ in. *Of extreme rarity.* 22*l.* 1*s.*

324 A beautiful flower stand, of rare TURQUOISE, formed as a miniature hexagonal garden seat, with ornaments in relief, and mask handles—4½ in. 18*l.* 18*s.*

325 A very fine and rare vase, MOTTLED IN BRILLIANT COLOURS, on stand—18 in. high. *Very rare.* 35*l.* 14*s.*

326 An equally fine and rare vase, MOTTLED CRIMSON AND BROWN, on stand—13½ in. 18*l.* 7*s.* 6*d.*

327 A square-shaped bottle, MOTTLED IN BRILLIANT COLOURS, with ornaments in relief, on stand—9½ in. 13*l.*

329 A very fine and rare bottle, formed as two fishes, in brilliant MOTTLED COLOURS, on carved stand—9 in. 13*l.*

333 A rare flat-shaped vase, with handles, enamelled with figures and utensils in INDIAN INK—11¾ in. 10*l.* 10*s.*

335 A beautiful LIGHT BLUE vase, covered with foliage and characters in gold, on stand—19 in. high. 10*l.* 10*s.*

336 A fine old enamelled vase, with a COMBAT OF HORSEMEN, in BRILLIANT COLOURS—14 in. high. 14*l.* 14*s.*

342 A noble vase, richly enamelled with FIGURES and animals in a landscape—20 in. 16*l.* 16*s.*

MR. JOHN GRAHAM'S SALE, JUNE 8TH TO 10TH, 1857.

220 A pair of very fine and rare old octagonal vases, with flower handles, enamelled all over, with LANDSCAPES, and BIRDS, in MEDALLIONS, on RICH GROUND of FLOWERS, on carved rosewood stand—3 ft. high. 61*l.*

221 A magnificent vase, of rare YELLOW COLOUR, covered with flowers and insects, in enamel, in brilliant colours. *A very important specimen*—5 ft. high. 25*l.*

222 A pair of very fine and rare old vases, richly enamelled with the imperial dragon, birds and plants, in BRILLIANT COLOURS, on WHITE GROUND, on stands, and with carved covers of rosewood—24 in. high. 27*l.* 10*s.*

224 A pair of rare PINK COLOURED CRACKLE Vases with ring handles, and collars in imitation of bronze, enamelled with dragons and butterflies in colours—8½ in. high. *From the Marquis of Ailsa's Collection.* 14*l.*

225 A very fine OLD SEAGREEN CRACKLE Cylindrical vase, with gilt foot—15 in. high. *From Mr. Beckford's Collection.* 26*l.* 15*s.* 6*d.*

227 A pair of very fine and rare bottles, of old enamel, with

WAVED GREEN SURFACE, with kylins and other ornaments in brilliant colours, mounted with or-moulu—12½ in. high. *From the Marquis of Ailsa's Collection.* 45*l.* 10*s.*

228 A pair of rare GREY CRACKLE vases, with elephants' head handles, mounted with or-moulu—11½ in. high. *From the Marquis of Ailsa's Collection.* 16*l.* 5*s.* 6*d.*

229 A pair of fine old CRIMSON bottles, enamelled with subjects in medallions, TURQUOISE INSIDE, mounted with or-moulu—10 in. high. *From the Bickly Mansion Collection.* 14*l.* 14*s.*

231 A pair of fine old flat vases and covers, of the richest enamel, with birds, foliage, and ornaments IN BRILLIANT COLOURS AND GOLD, massively mounted with handles, and on plinths of or-moulu, with figures of seated cupids with wreaths—16 in. high. *From Mr. Beckford's Collection.* 20*l.*

232 A magnificent cylindrical bottle, of the finest old enamel. with THE IMPERIAL DRAGON, IN BLUE, ON RICH CRIMSON GROUND, covered with plants and ornaments in brilliant colours, mounted with rim, and plinth, of silver gilt on four figures of griffons—21½ in. high. *From Mr. Beckford's Collection.* 56*l.*

233 A pair of fine large beakers, of OLD JAPAN, with landscapes and plants in deep blue and gold—19 in. high. *Unusually fine. From the same Collection.* 9*l.* 5*s.*

234 A pair of circular dishes, of rich enamel, of equally fine quality—20 in. diameter. *From the same Coll.* 6*l.* 15*s.*

235 A pair of very fine old globular-shaped jars and covers, covered WITH LARGE SUBJECTS OF CHINESE DOMESTIC SCENES, in brilliant colours—24 in. high. 14*l.*

236 A noble jar and cover, of OLD JAPAN, with flowers and ornaments in DEEP BLUE, GOLD, and COLOURS, surmounted by a Chinese figure, gilt—32 in. high. 6*l.* 10*s.*

237 A fine old globular BLUE AND WHITE NANKIN jar, covered with ornaments of CRIMSON LACQUER, painted with flowers, with modern cover—24 in. high. 4*l.* 15*s.*

238 A very fine OLD JAPAN bell-shaped vase, with PLANTS IN RICH COLOURS AND GOLD, ON WHITE GROUND, massively mounted, with or-moulu handles, and on plinth of the same, with figures of marine cupids—28 in. high. 18*l.* 10*s.*

239 A pair of magnificent vases and covers, of unusual size and importance, with BIRDS AND PLANTS ENAMELLED IN BRILLIANT COLOURS, surmounted by lions, gilt, on carved and gilt plinths—48 in. high. *From the Escurial.* 200*l.*

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